

Saturday 3 December 2016

Amateur Photographer



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From capture to editing to print, top pros reveal their **workflow secrets**



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minutes



American beauties

Award-winning US landscapes

Sharpen up

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Nikon D3400

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Winner takes all We talk to the Amateur Photographer of the Year 2016

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There's a lot of jargon in the photography world and 'workflow' is another one of those vague terms that can confuse the non-professional.

If you've ever wondered what workflow is, this issue is definitely for you – as three accomplished photographers explain, it's simply about streamlining the way you capture, edit and share your photographs. Developing a good workflow means that you don't lose track of images or get bogged

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ONLINE PICTURE OF THE WEEK

What Autumn is all About

by William Mallett
iPhone 5s, 4.15mm, 1/590sec at f/2.2, ISO 32

This image by reader William Mallett was uploaded to our Twitter stream and is a lovely example of, as the title suggests, what autumn is all about. 'I have been taking and editing pictures in-phone quite a lot in the last couple of years, mostly for my @willmallett Instagram account,' says William. 'This has given me the photography bug and I've recently upgraded to an Olympus OM-D E-M10 II, but I didn't have it with me when I took this. I reverted to my trusty iPhone. This is my daughter 'helping out' in the garden on a lovely dry autumn day. Some jobs are just so much more fun when children are involved.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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7days

A week in photography

down in editing and printing them, so it's a skill that's well worth developing. At the end of the day, 'workflow' is about freeing up your time so you can spend more of it taking pictures, and building your audience...

Other highlights of this packed issue include part two of our essential guide to camera customisation and a fascinating interview with one of the greatest photographers of the '70s punk scene, Adrian Boot. As Johnny Rotten sang, 'Right now ha, ha, ha, ha, ha!' **Geoff Harris, deputy editor**

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 27.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

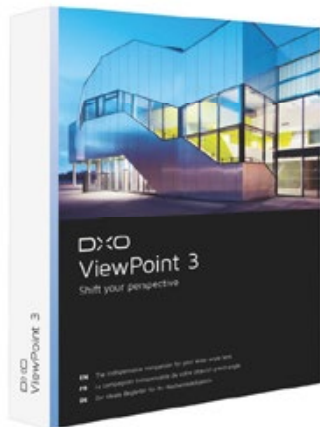
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 27.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

DxO ViewPoint 3 offer

DxO has announced a major update to its wideangle-lens-correction software. According to DxO, ViewPoint 3 promises automatic correction for skewed perspectives and horizons quickly and easily. The software will be available at £59, or for £39 until 4 December 2016. Photographers who acquired a DxO ViewPoint licence on or after 1 September 2016 are entitled to a free upgrade. Visit www.dxo.com.



Limited-edition Leica lens



Leica has introduced its first special-edition Leica lens, an APO-Summicron-M 50mm f/2 Asph model, in a red anodised finish. According to Leica, only 100 units of the lens, which it claims is the 'world's sharpest standard lens', will be available, for £7,575, from 9 December. The new APO-Summicron-M 50mm is developed and produced by Leica's specialists in Germany.



DJI unveils drone duo

DJI has revealed two new high-end drone offerings: the Inspire 2 and the Phantom 4 Pro. The Inspire 2 is the more impressive of the two, flying at a top speed of 67mph with acceleration from 0-50mph possible in four seconds. With a new dual-battery system, the flight time is said to be up to 27 minutes (with the X4S camera), while capturing 5.2K video at 4.2Gbps for Adobe CinemaDNG raw videos. The Inspire 2 will be available from January 2017, priced £3,059. Visit www.dji.com.



DPS winners

A person with motor neurone disease (MND) and a limb amputee are among the winners of this year's Disabled Photographers' Society's (DPS) annual competition, supported by Calumet Photographic. Scott Sinden, from Kent, who has MND, said he was 'shocked and surprised' to scoop a prize. Brian Adam, from Lincolnshire, who has had part of his leg amputated, said winning had given him 'purpose to get out of the house'. The competition attracted more than 150 entries.

Daguerreotype Achromat available

Lomography has announced that, following a successful Kickstarter campaign, the Daguerreotype Achromat 64mm f/2.9 Art lens is now available for purchase at £399. Inspired by the design of the world's first photographic optic in 1839, aberrations and all, the Daguerreotype Achromat will bring back a long-forgotten aesthetic to Nikon F, Canon EF and Pentax K mount users. Visit shop.lomography.com.



© BENNY LAM/SOCOREX FEATURES

WEEKEND PROJECT

Mindful photography

We carry out countless acts every day that we don't really notice, such as brushing our teeth, eating our lunch and locking the front door. Even when we take pictures we sometimes switch to autopilot, turning dials and pushing buttons without really noticing what we're doing. We could be out in the landscape, carefully framing a mountain, but our mind could be elsewhere, judging, criticising, comparing our experience with one we had last week. When we fail to pay attention to the present moment, and become preoccupied with the past or the future, we miss a great opportunity to experience the world as it really is: to really see the mountain, to feel the cold air, to hear the call of a bird, but when we ground ourselves in the here and now we make space for creativity.

1 As photographers we are accustomed to observing the light, but how often do we consider how it affects our mood, and the artistic decisions we make?

2 Consider the following before releasing the shutter – where is the light coming from? Is it hard or soft, warm or cold, bright or dim? How does each of these properties make you feel?

BIG picture

Space-themed 2016
Prix Pictet shortlist
announced

◀ In 2008, the Prix Pictet award was set up to help photography draw global attention to the issue of sustainability as it affects the environment. There have been six cycles of the award, each of which has highlighted a particular facet of sustainability. So far we've seen water, earth, growth, power, consumption and disorder. The theme for 2016 was 'space', the idea of which is beautifully summed up in this claustrophobic shortlisted image by photographer Benny Lam. In it we see an overhead shot of a family sitting down to dinner in their cramped apartment. The image forms part of a series looking to highlight the conditions of low-income families in Hong Kong. The winner of the Prix Pictet award will receive CHF100,000. Visit www.prixpictet.com.

Words & numbers

*I like to
photograph
anyone before
they know what
their best
angles are*

Ellen von Unwerth
German photographer b1954

141,822

Number of photographs
displayed in the world's
largest photo exhibition in
Hong Kong, China

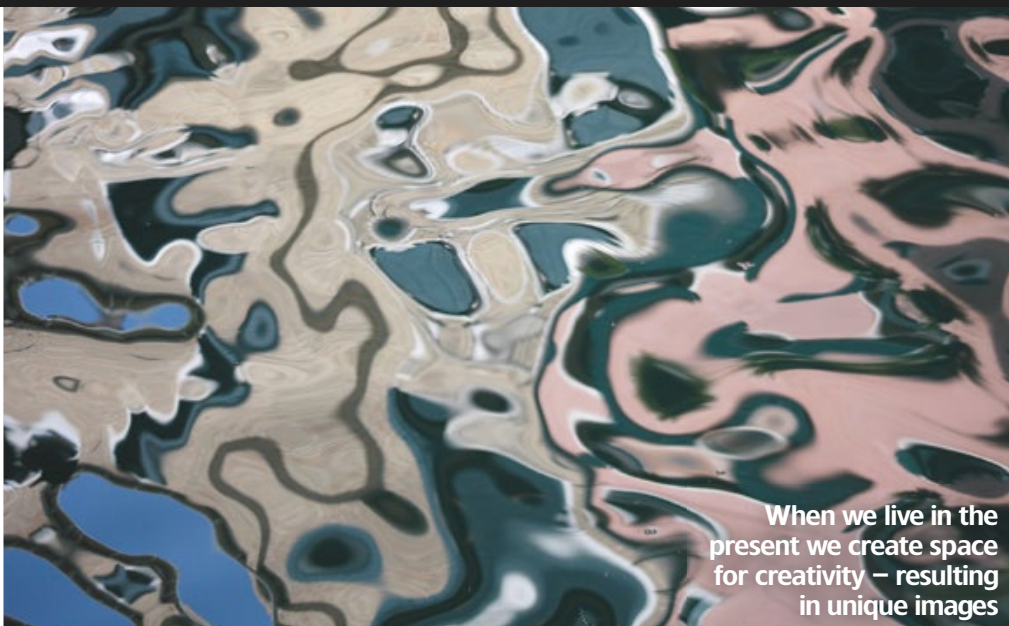
COURTESY: GUINNESS WORLD RECORDS



3 Find an object (it doesn't have to be photogenic) and sit in front of it – for the sake of this example we will use a tree. Soften your gaze and rest it on a section of the trunk.

4 Consider all the forces that come together to support its existence: the roots that absorb moisture, the trunk that transports nutrients from the roots and so on. Try to take a picture that reflects this connectivity.

© TRACY CALDER



When we live in the
present we create space
for creativity – resulting
in unique images

Claudio Rasano took his winning image of this South African schoolboy in Johannesburg



© CLAUDIO RASANO

Taylor Wessing winning portraits announced

 SWISS-Italian photographer Claudio Rasano has won the 2016 Taylor Wessing Photographic Portrait Prize with his portrait of South African schoolboy Katlehong Matsenen in his uniform, the National Portrait Gallery has announced. Rasano's shot was chosen from 4,000 entries entered by 1,842 photographers from 61 countries.

Part of a series titled 'Similar Uniforms: We Refuse to Compare', Rasano's winning image (see above) was shot in Johannesburg earlier this year with the aim of exploring the preservation of individuality in the context of school uniforms.

Asked about what interested him in his work, Rasano explained: 'Children themselves have been known to rebel against uniforms, especially as they approach the awkward age characterised by the need to fit in and the desire to stand out, all at the same time. Some experts too have spoken against school uniforms on the grounds that they suppress individuality and diversity.'

Rasano has previously featured in shortlists for the Taylor Wessing prize in 2011 and 2013, as well as the Leica Oskar Barnack prize 2015. He wins £15,000 as part of the award.

Second place has been awarded to Joni Sternbach's large-format tintype portrait of two surfers, Thea Adler and Maxwell Schultz (right), and the third prize has gone to Kovi Konowiecki for his inkjet prints portraying orthodox Jews from around the world.

The competition judges had no knowledge of the identity of the entrants, and the diversity of styles in the exhibition reflects the international mix of entries as well as photographers' individual and varied approaches to the genre of portraiture. For the second time, photographers were encouraged to submit works as a series in addition to standalone portraits, and there was no minimum size requirement for prints. This year, for the first time, the rules also allowed photographers to submit



© JONI STERNBACH


This large-format tintype portrait by Joni Sternbach took second place

photographs on different supports to the competition – to encourage the demonstration of a range of different photographic processes.

The winning portraits will be on display as part of the Taylor Wessing Photographic Portrait Prize 2016 exhibition until 26 February 2017 at the National Portrait Gallery, London.



New wireless tethering options

 US COMPANY Tether Tools has launched the Case Air, a new wireless tethering option for photographers.

Without requiring an existing internet connection, the Case Air, which is priced around £178, plugs into the camera's USB slot and the system generates a Wi-Fi hotspot so users can connect their tablet, smartphone or PC.

Once connected, Tether Tools says that most camera functions will be controllable remotely, including focus and exposure settings, live view, focus peaking, bracketing and focus-stacking. Images can then be downloaded to mobile devices for editing and sharing.

While only available for Nikon and Canon users at present, support for other systems is in development. Visit www.tethertools.com.



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Angela Bohlke won a Nikon D810 kit as well as a week on safari for her picture of a fox diving into the snow



© ANGELA BOHLKE

Comedy Wildlife Photography winners

A FOX diving into the snow (see above), a yawning owl, a waving polar bear cub and a cheetah dismayed by a speed-limit sign are all winners in this year's Comedy Wildlife Photography Awards. The winners were picked from hundreds of entries from around the world to celebrate both the photographers' skill and flawless comedic timing. Judges included TV presenter Kate Humble, comedian Hugh Dennis and conservationist Will Travers OBE.

The brainchild of photographers Tom Sullam and Paul Joynson-Hicks, the competition intends to draw attention to the need for conservation. It is supported by the Born Free Foundation, which works to stop individual wild animal suffering, protect threatened species worldwide and promote compassionate conservation.

Sullam said: 'Animals can make you laugh without even knowing why. It is the anthropomorphic behaviour.'

'There is also such a broad range of animals, from so many countries, that it really raises the awareness of conservation on a global scale.'

The overall winner this year was Angela Bohlke with her image of a fox, titled 'A tough day at the office'. She wins a Nikon D810 and lens, as well as a week's photographic safari in Kenya alongside the contest's founder, Paul Joynson-Hicks.

Next year's Comedy Wildlife Photography Awards competition opens on 1 June 2017.

UK photographer shortlisted for Prix Pictet

LEEDS-BASED photographer Mandy Barker is one of 12 photographers from around the world shortlisted for the Prix Pictet award, which this year has the theme of 'space' (see *Big Picture*, page 5).

Barker's work has previously featured in The Photographers' Gallery in London and The Aperture Foundation in New York. She has won awards in the LensCulture Earth Awards and her work involving marine debris has been published in *Time*, *National Geographic* and *The Guardian*.

Each cycle of the Prix Pictet tours the world. The winner will be announced on 4 May 2017 and the full exhibition will go on show from 6-28 May at the Victoria & Albert Museum, London.



Mandy Barker's shortlisted image on the theme of 'space'

© MANDY BARKER

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© KEN RUSSELL/TOPOTO

Ken Russell

Not only was Ken Russell a prolific film director, but he was also a rather notable photographer. This exhibition, *Reality is a Dirty Word*, at London's Proud Chelsea, offers a glimpse of post-war London through the eyes of the maverick filmmaker, and is a brilliant look at how documentary photography can serve as historical record.

Until 3 January 2017, www.proudonline.co.uk



© ANNE GIDDINGS

East meets West

East Meets West is an exhibition presenting the work of 16 emerging artists working with the moving image or photography, representing the talent and ambition of artists who have graduated from a Midlands-based university in the past three years.

Until 6 January 2017, www.birminghammuseums.org.uk



© OLLIE TAYLOR

Landscape workshop

Learn from scratch or master new landscape photography skills by spending a day with Ollie Taylor. You'll stroll around and photograph the beautiful Dorset Jurassic Coast with professional tuition and guidance throughout. Book now via his website.

11 December, www.ollietaylorphotography.com



© JEMMA CHOLAWO

Jemma Cholawo

Jemma Cholawo has completed commissions for artwork in the UK, Canada and America. An exhibition of her mono images capturing the mystery we find in beautiful landscapes touched by wild weather is at Exeter's Royal Albert Memorial Museum.

Until 8 January 2017, www.rrmmuseum.org.uk



© RPS

Night photography

Explore the wonders of shooting at night during this creative, hands-on and revealing night-shoot photography workshop. You will learn creative techniques for working in low-light conditions and painting with light.

10 December, www.rps.org/events

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Bookshelf



Kuwait: A Desert on Fire By Sebastião Salgado

A shepherd with his flock as, in the distance, an oil fire rages on



© SEBASTIÃO SALGADO / AMAZONAS IMAGES

The Gulf War was perhaps the first war of its kind. Never before had a war been televised live. Such was the rolling coverage of the event, at times the conflict went even further and took on the sheen of a Hollywood blockbuster. The central antagonist Saddam Hussein was billed as a super villain who had to be taken down at any cost. Many came to suspect that the exercise was designed to demonstrate the power of the West. However, the consequences of the conflict were all too real. This was perhaps summed up best in one recurring scene, and it's that scene that is the subject of this new book by Sebastião Salgado.

Towering infernos

In 1991, as part of their scorched-earth campaign (a policy of destroying anything that may be useful to the enemy) the Iraqi military set fire to around 700 oil wells in Kuwait. The fires were so intense that firefighters took ten months to extinguish

the flames. It also meant that roughly six million barrels of oil were lost each day. You can see why this would have been a viable target for Iraq. The burning oil fields, outrageous as they undoubtedly were, are equally stunning to behold in both film and the still image. Salgado was there to document this event and, typically, succeeded in creating images that were both terrifying and hypnotic.

The conditions he faced were about as fierce as it could get. The heat was so intense one of his lenses warped. However, the images he came back with are some of the most incredible ever taken in the theatre of war. The columns of fire are so large as to be beyond belief. Look at any number of images of footage of erupting volcanoes and you're somewhere close to the spectacle of this event.

As with all of Salgado's work, the images are in stark black & white, meaning we have more than a straight documentary work. What we find instead are a series of images that grab us with its aesthetic mastery before drilling the message home that yes, this did happen, and yes, it was devastating.

Previous volumes by Salgado have shown the endurance and beauty in humanity. This one perhaps stands apart in its ability to demonstrate that he's not a photographer impervious to our shortcomings, particularly when it's on the battlefield.

AP

A firefighter with an epic task ahead of him



© SEBASTIÃO SALGADO / AMAZONAS IMAGES

Published by Taschen Price £44.99 208 pages hardback ISBN 978-3-83656-125-9 ★★★★★

Also out now

The latest and best books from the world of photography. By Oliver Atwell



© SOPHIE CALLE

And So Forth

By Sophie Calle, Prestel, £55, 508 pages, hardback, ISBN 978-3-79138-204-3

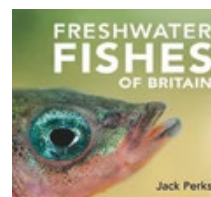


SOPHIE Calle is a difficult person to talk about. Generally, the people who love her can wax lyrical about the personal intensity of her work – its rawness, wit, honesty and humanity. Those who hate her will decry the borderline narcissism endemic of a confessional culture, and an art world out of ideas and hiding behind impenetrable prolix ideas.

This book follows on from Calle's previous retrospective volume *Did You See Me?* and highlights her most recent work. It's also unlikely to dissuade her detractors. However, it confirms that Calle is one of the most interesting artists working today (you can see which side of the fence I occupy). There are some lovely ideas in her work. The project 'Take Care of Yourself', for example, features 100 women offering their interpretations of a break-up letter Calle received from a former lover. In another project, she documents her time spent ringing a public phone box to initiate conversations with strangers. To accuse Calle of being a narcissist is to miss the point. Her projects are built wholly upon the blurring of private and public. ★★★★★

Freshwater Fishes of Britain

By Jack Perks, New Holland, £16.99, 224 pages, hardback, ISBN 978-1-92151-777-8



IF YOU'RE not a fan of French conceptual artists (see above), then perhaps you could be persuaded to try out some freshwater fish. Jack Perks is a natural-history photographer and has set out to

document every species of freshwater fish in the UK, from the pike to the grayling. Each entry has its own image and a plethora of information, including interesting little bits of trivia (for example, bitterlings lay their eggs in living swan mussels). As we've mentioned before in these review pages, the mark of a really good photography book is one that can hold your attention even when you have virtually no interest in the subject matter. This is one of those books. Perks' commitment to his subject shines through on every page, and as a result you can't help but engage with it. ★★★★★



Viewpoint Lars Rehm

The Hasselblad True Zoom raises the bar in the smartphone camera-module market

Modern smartphones are as much status symbols as they are objects of utility. A sleek and elegant design is one of the most important decision criteria for most buyers, and as a result virtually all high-end smartphones come with metal unibodies that are only a few millimetres thick. Unfortunately, these thin designs stand in direct contrast to camera performance by putting serious limits on the dimensions of the sensors, lenses and other imaging components that can be used in the phones' camera modules.

Detachable camera modules are a possible solution to this design dilemma. For general daily use you carry a slim smartphone; when travelling or on any occasion that merits better camera quality and/or features, an external camera module is attached to the smartphone, converting it into a fully fledged connected camera that could potentially use many of the same components as standalone enthusiast cameras.



The Hasselblad True Zoom camera module

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 27 and win a year's digital subscription to AP, worth £79.99

'It converts Lenovo Moto Z smartphones into consumer-level connected travel zooms'

Past devices, for example Sony's QX models and the Kodak PIXPRO Smart Lens modules, attached to the mobile device using adjustable clips and operated using a Wi-Fi connection. The advantage of this is that the modules could be used with almost any Apple or Android smartphone. On the downside, they could be fiddly to attach and operation via Wi-Fi could be cumbersome. The connection was often slow and unstable, leading to a laggy transmission of the live-view image and occasionally slightly delayed operation.

However, with the Hasselblad-branded True Zoom module, Lenovo has injected new life into the segment. The True Zoom module attaches to a smartphone with magnets and connects via electronic contacts. Thanks to the magnetic force, it clips into place automatically and works instantly without the need to reboot the smartphone or configure any wireless connections. Unfortunately, the module is currently only compatible with Lenovo Moto Z-series smartphones, but it demonstrates what is technologically feasible in terms of modular devices.

With its 10x zoom lens it converts the Moto Z smartphones into consumer-level connected travel zoom cameras, and Lenovo is running design competitions and hackathons to encourage third-party developers to come up with ideas for new smartphone modules. Hopefully, one of the concepts coming out of these initiatives will be a camera module with a larger sensor and an overall specification aimed more at enthusiast photographers. The Hasselblad True Zoom may well be the first of many in the smartphone camera-module category.

Social life

Here are some of our favourite images from the world of social media this week

Instagram



chrisdebode @chrisdebode

In this shot that blurs the lines between documentary and portraiture, we get a glimpse into the life of a boy in the Zaatar refugee camp in northern Jordan. The light highlighting the sweat streaming from his temple is a captivating touch.

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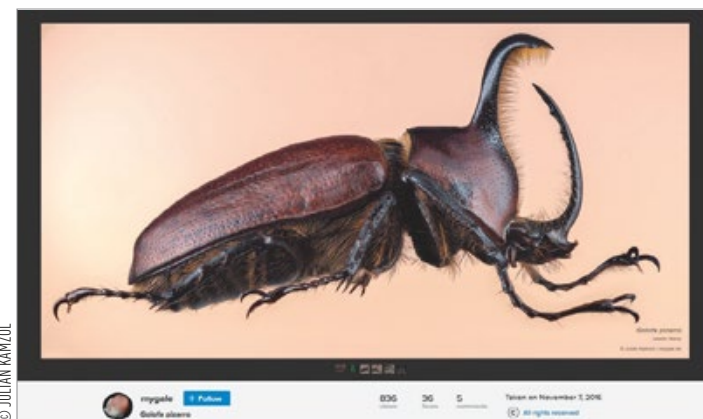


Charlie Davidson

We can often become transfixed by trying to create dazzling and complicated compositions in our landscape images. But sometimes it's better to let the scene speak for itself, as in this monochrome photograph of Kirkjufell Mountain in Iceland.

Like us at www.facebook.com/amateurphotographer magazine

Flickr



mygale.de

Julian Kamzol is a photographer with a particular talent for capturing the incredible macro details of insects. In this image of a *Golofa pizarro* beetle, we get up close and personal with the insect's armoured shell and fierce horns.

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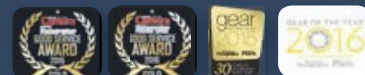
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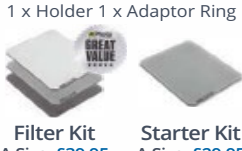


Plastic Filter System

Plastic Filter Holder

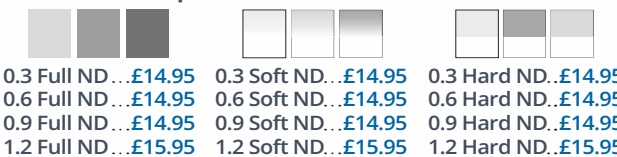


Plastic Filter Kits



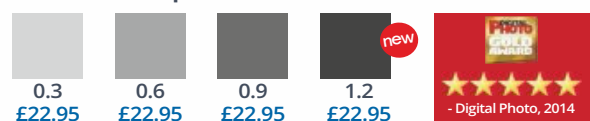
Individual Square Filters

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Lens/Camera Adaptors

Camera Adaptors

Camera	Lens	£	Camera	Lens	£
Canon EOS	M42	£16.95	Micro 4/3	Nikon	£29.95
Canon EOS	Nikon	£22.95	Micro 4/3	Nikon G	£34.95
Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
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Canon EOS	Olympus OM	£24.95	Micro 4/3	Minolta MD	£29.95
Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	Olympus 4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	Olympus 4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	Olympus 4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	Olympus 4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	Olympus 4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	Olympus 4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95	Pentax	M42	£18.95
Fuji X	Nikon	£29.95	Pentax	Nikon	£44.95
Fuji X	Canon EOS	£29.95	Pentax	Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95	Pentax	Canon FD	£44.95
Fuji X	Canon FD	£29.95	Sony Alpha	M42	£15.95
Fuji X	Con/Yash	£29.95	Sony Alpha	Minolta MD	£44.95
Nikon	M42	£24.95	Sony Alpha	Nikon	£44.95
Nikon	Canon FD	£44.95	Sony Alpha	Pentax K	£44.95
Nikon	C Mount	£32.95	Sony Alpha	Canon FD	£44.95
Nikon 1	M42	£24.95	Sony NEX	Canon EOS	£29.95
Nikon 1	M39	£22.95	Sony NEX	Nikon	£29.95
Nikon 1	Nikon	£29.95	Sony NEX	Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95	Sony NEX	Olympus OM	£29.95
Nikon 1	Pentax K	£29.95	Sony NEX	Pentax K	£29.95
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Nikon 1	Leica R	£37.95	Sony NEX	Leica R	£29.95
Nikon 1	Con/Yash	£23.95	Sony NEX	Canon FD	£42.95
Micro 4/3	Canon EOS	£29.95	Sony NEX	M42	£23.95

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LEE Filters Seven5 System



Seven5 Holder
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SW150 Mark II Holder
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Adaptor Rings.....£17.50	Super Stopper.....£64.95	Mark II Adaptors.....£89.95	Super Stopper.....£129.95
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Big Stopper.....£65.00	Deluxe Kit.....£460.00	Big Stopper.....£132.00	Lightshield.....£18.00
Little Stopper.....£68.00	Seven5 Hood.....£69.50	Little Stopper.....£132.00	Filter Pouch.....£47.95

48 ways to speed up your workflow

Three top pros offer their tips for a smarter, faster workflow – from customising camera controls to using shortcut keys

If you take some time analysing your photographic workflow – the journey from pre-capture through post-production and all the way to printing – you'll soon find areas where you could be working faster, smarter and more efficiently. Identifying where changes can be made is the first challenge but, once done, there are additional tweaks you can do to speed things up, without compromising quality.

It might be a case of learning a new shortcut key for a frequently used setting while editing your work, or buying a new camera bag to allow easier access to your gear. It could be streamlining your importing process, backing up images, or even creating custom print borders. Developing new habits might take a while, but you can be sure that every adjustment you make is saving you time and, ultimately, freeing you up to take more pictures.



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PRINTING AND OUTPUT PAGE 23



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TRANSFERRING AND IMPORTING IMAGES PAGE 16



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Martin Evening

Martin is a noted expert in photography and digital imaging, and is the author of *Adobe Photoshop CC for Photographers: 2016 Edition – Version 2015.5*. He is well known in London for his fashion and beauty work, for which he has won several awards. To find out more visit www.martinevening.com.

Setting up your camera

1 Shoot JPEGs

Shooting JPEGs allows you to increase the burst rate for your camera, extend the number of photos on a card and speed up import (and editing) times. But you need to get as many things right in-camera as possible. If you're shooting a city scene at twilight, for example, you need to choose between daylight or tungsten white balance, because you won't be able to adjust this so easily during post-processing.

2 Customise camera buttons

It may be possible to assign frequently used settings to specific buttons, or edit a single quick function list display. The options available will depend on the specific make and model of your camera (see pages 34–36 for our guide to Canon customisation options), but familiarising yourself with the menu layouts and custom options will help you to work much more efficiently.

ALL IMAGES © MARTIN EVENING



3 Improve camera access

The accessibility of your camera is an important factor. A good camera bag should provide fast access to your equipment, without compromising on safety. Things like quick-release catches and adaptable dividers make all the difference. In addition, sling-style camera straps allow you to carry your camera comfortably at waist level, and lift it to your eye quickly when a photographic opportunity arises.

4 Make the most of what you've got

If your zoom isn't wide enough, you can always stitch photographs taken at the widest angle together to increase the area of view. Tip the camera on its side, shoot a panoramic sequence and then use stitching software to merge the photos to achieve a single extra-wideangle view.



7 Use a zoom lens

⬅ The best zooms now perform as well as primes, and using one means that you don't have to waste time changing lenses. The main limitation, however, is that zooms generally have smaller maximum apertures than prime lenses. When you're choosing one, think about all the subjects you might conceivably shoot, and ensure that your needs are covered.

8 Use auto ISO

Don't shy away from using auto settings – many of them will make your life easier, without compromising on quality. Leaving ISO set to auto, for example, will give you maximum flexibility when it comes to shutter speed and aperture settings. Built-in noise-reduction features mean that unsightly artefacts are now much less of an issue.

5 Give yourself a break

⬅ The program exposure mode is actually a good default setting for the beginning of any trip, along with setting the camera to autofocus and auto white balance modes. Do this and your camera will be primed and ready to shoot at a moment's notice. As you settle into taking more important shots, you can override the auto settings and work in manual mode.

6 Explore autofocus options

➤ There will most likely be several autofocus modes to choose from on your camera. It is usually best to select a multi-zone setting for general shooting and a targeted focus setting for specific shooting tasks. When covering a sports-car race, for example, it would be best to select a central focus auto setting.



A single wideangle shot



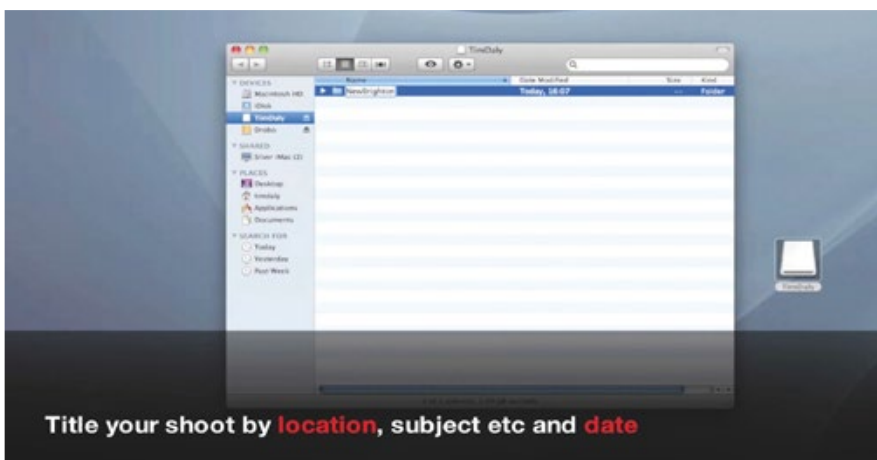
The stitched-together version

Transferring and importing images

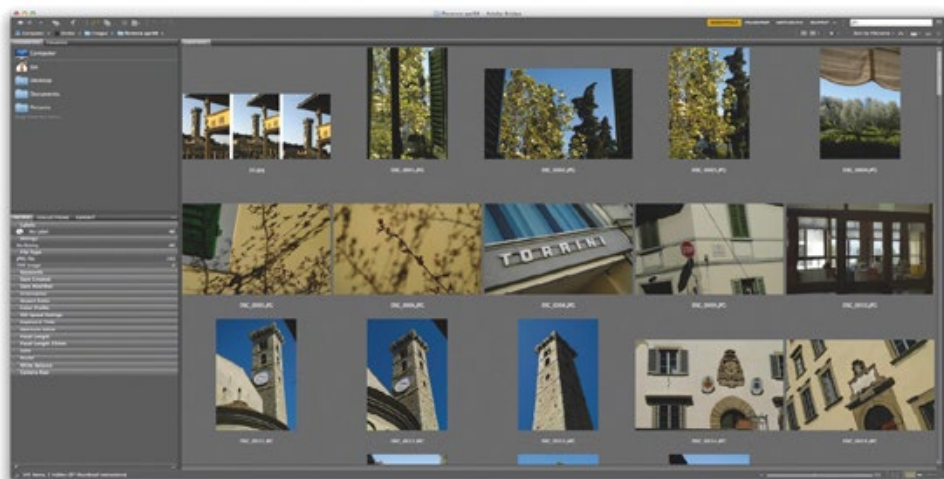


Tim Daly

Tim is a photographer, teacher and author. He has written numerous books on digital production, printing and the creation of photo books, and currently teaches photography at the University of Chester and for the RPS in Bath. To find out more visit www.timdaly.com.



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10 Use Adobe Bridge with Photoshop

Although Adobe Bridge is now viewed as a bit of a legacy application, it is still a useful standalone image browser when accessed from within Photoshop through the File>Browse in Bridge option. Bridge has similar filtering and collection functions to Lightroom.

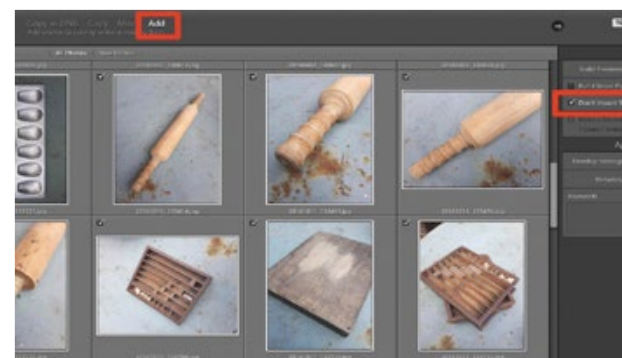
9 Transfer files directly to your storage disk

Mac OS and Windows both have a bad reputation for launching unwanted applications when you connect a camera, adding an unnecessary layer of complication to file transferring. After connecting your DSLR, or inserting a memory card, bypass the computer's default import method and simply transfer your files into a new folder on your external storage drive. Always name your shoots with recognisable folder names to help later identification in Lightroom or Bridge. There is no need to sift and sort at this stage; it's much quicker to do this after importing.



11 Use Lightroom Smart Previews for editing on the move

If you run Lightroom on a laptop and don't want to carry an external drive with you, then use Smart Previews. These allow you to use editing tools when disconnected from your originals. When your high-res source is plugged back in, your edits are automatically synchronised. Select the files you want, then do Library>Previews>Build Smart Previews.



12 Streamline your Lightroom importing

Lightroom can transfer, copy and import files from lots of different locations, but it's a lot simpler if you point it to a single storage disk. After File>Import Photos and Video, make sure that Add is the chosen import method, then choose Don't Import Suspected Duplicates. Next, in the Apply During Import box, type in any core keywords connected with your shoot.

13 Shoot tethered with Lightroom

The easiest way to streamline transferring and importing is to shoot tethered with Lightroom. With your camera attached to a laptop with a long USB lead, you can see hi-res previews of everything you shoot, so you can check focus and exposure with accuracy. It's great for studio shooting and even better if you can ask a friend to keep an eye on your progress.



SIGMA

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SIGMA 3
3 YEAR UK WARRANTY
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Fast aperture medium telephoto macro lens with a 1:1 maximum magnification also allowing a generous working distance.

Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.



SIGMA
105^{mm}
F2.8
EX DG OS HSM Macro

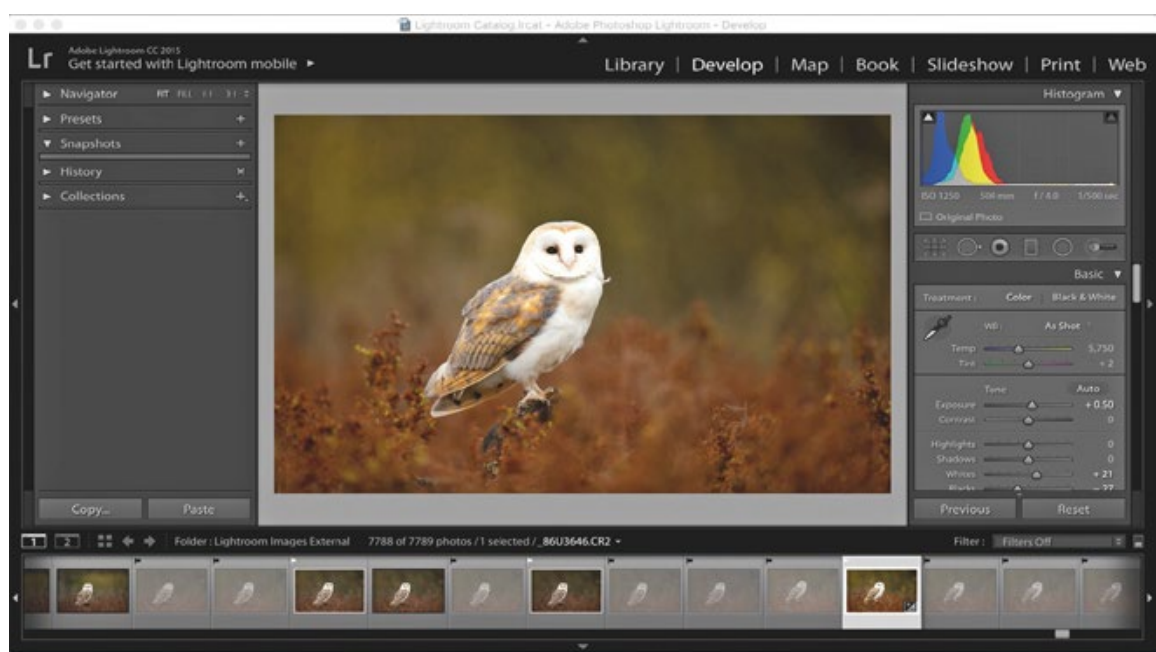
For Sigma, Canon, Nikon and Sony
Supplied with fitted padded case,
lens hood and APS-C lens hood adapter.

Post-processing using Lightroom



Ben Hall

Ben has gained worldwide recognition as one of Britain's foremost professional wildlife photographers. He is driven by the need to protect and preserve Britain's last fragile ecosystems, as testified by his work for the RSPB, various Wildlife Trusts and other conservation organisations. To find out more, visit www.benhallphotography.com.



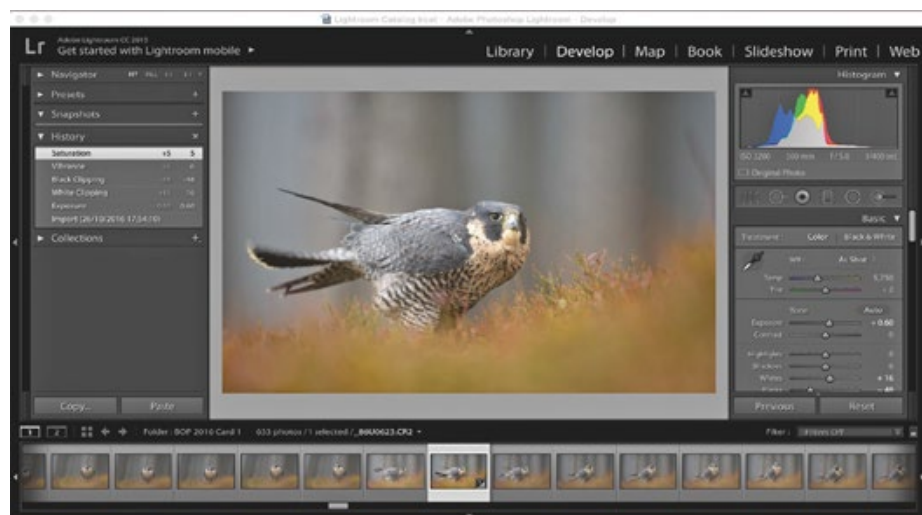
15 Rate your images

There are several ways to rate your images in Lightroom. The quickest and easiest way is to press P (pick) when an image that you would like to keep is highlighted. A flag will then appear in the top-right corner of the thumbnail and your image is now flagged as a keeper. In order to reject an image, all you need to do is click X – the image will now be greyed out, making it easy for you to distinguish between the keepers and the rejects.

‘To recover any lost detail in highlight areas, simply drag the Highlights slider to the left. The other tones in the image will remain unaffected’

14 Compare groups of photos - Shortcut N

If you have several images from the same shoot or the same sequence that are very similar, highlight all of them and press N to bring up the survey mode. The images selected will now appear together. This is an effective way of viewing them all at once in order to pick out the best ones quickly.



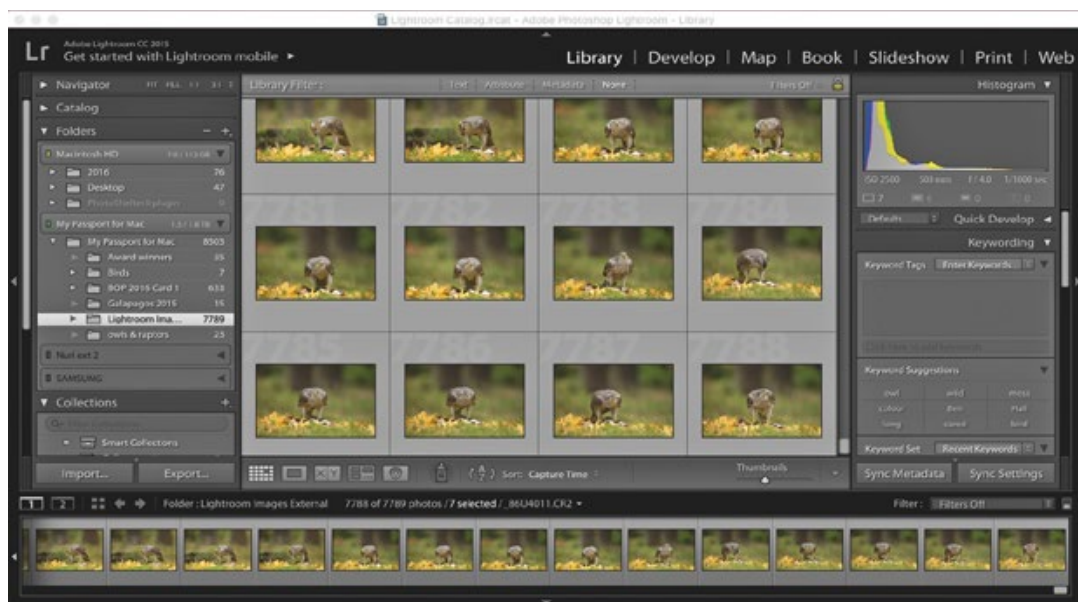
16 Switch to Develop module - Shortcut D

Once you have made your initial edit and are ready to start processing, hit the shortcut D to switch over to the Develop Module.



17 Apply a Clipping mask - Shortcut J

For the quickest way of checking to see whether you have lost detail in the Highlights and Shadows, simply press J to apply the clipping mask. Any blown highlights will now be displayed in red, while clipped shadows will appear in blue.



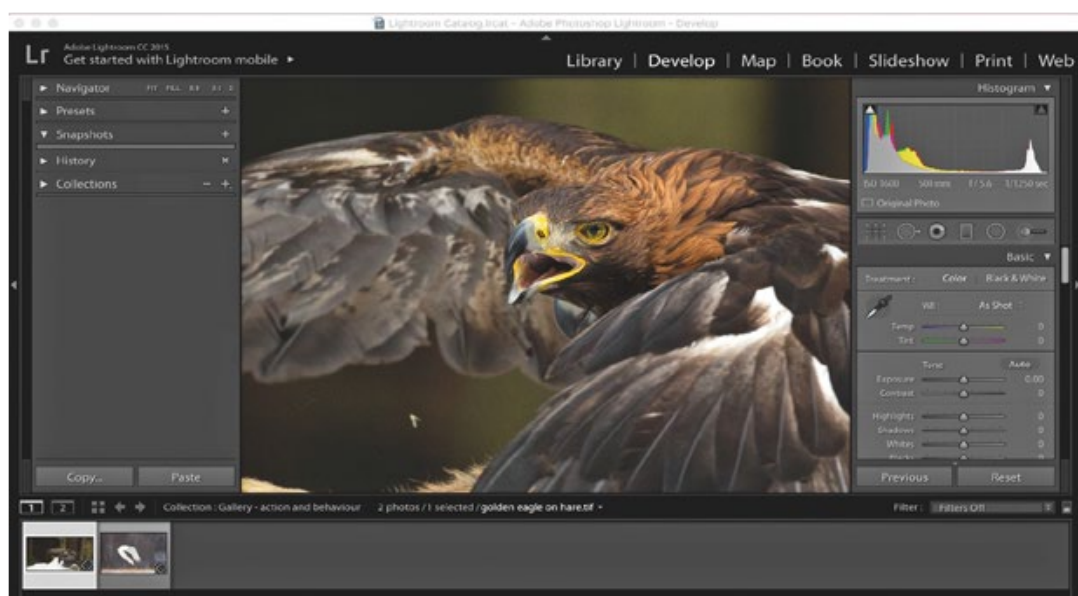
18 Use Grid View – Shortcut G

Grid View allows you to view a contact sheet of thumbnail images. It is then possible to make adjustments to multiple images using the Quick Develop panel. This can save you time when the images are all very similar.



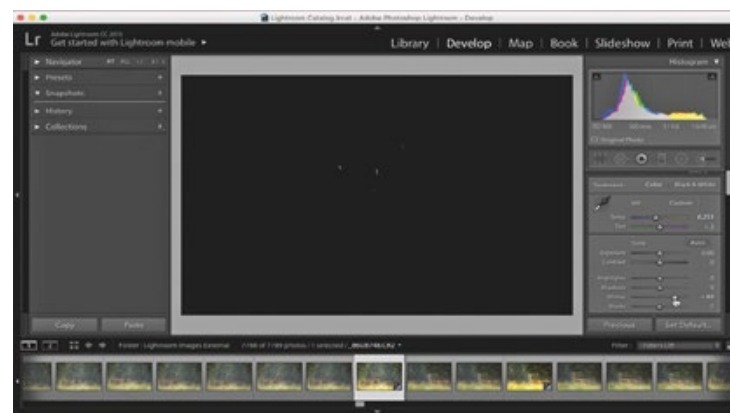
20 Apply a crop – Shortcut R

When cropping an image in Lightroom, hold the Shift key as you drag the corners in to keep the boundaries of the frame to the correct proportions. A grid also appears, making it easy to apply the rule of thirds. For a quick way of straightening a misaligned image, hold down Cmd on a Mac or Ctrl on a PC to bring up the Angle tool. Now drag along a straight line to automatically straighten and crop the image.



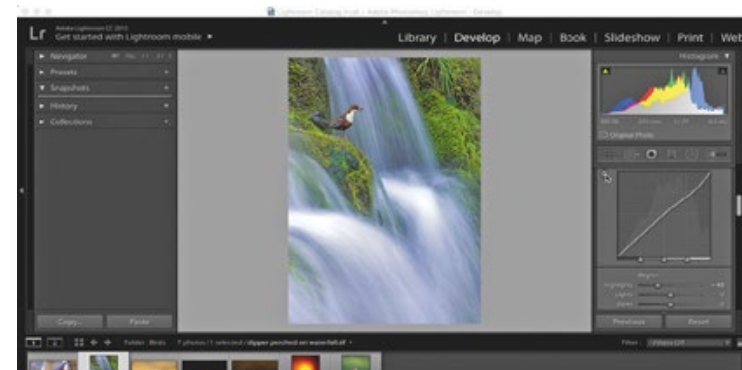
22 Check sharpness – Shortcut Z

Sharpness should be checked when the image is zoomed in to 100%. For a quick way of checking the sharpness, simply press Z, use the mouse to move around the frame and press Z again to zoom back out.



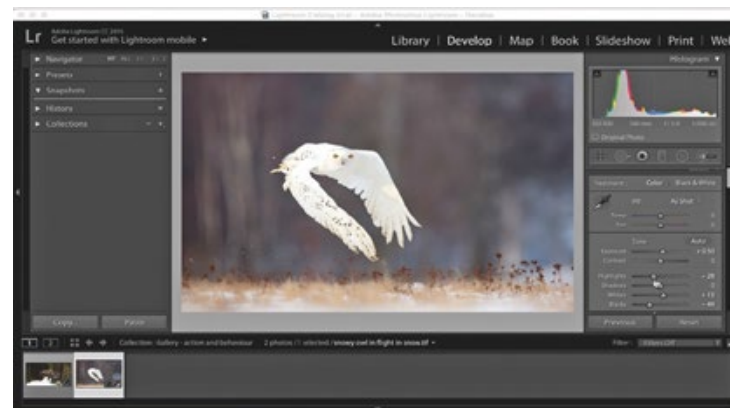
19 Set the black and white points

When setting your black and white points, hold the Alt key down as you adjust the sliders. The screen will turn black when adjusting the highlights. Stop just before you see any white areas appearing (this is the highlights becoming clipped). Do the same with the black point. This time, as you hold the Alt key, the screen will turn white. Drag the sliders until you start to see the first sign of black appearing (this is the clipped shadows). You may then need to make some adjustments to the midtones, depending on the overall tones in the image.



21 Make precise adjustments

The Target Adjustment tool can be used if you would like to adjust a specific tone or colour in your image with precision and ease. In order to activate the Target Adjustment tool, click the small dot in the top left window of the tone curve panel. Then click on the tone you would like to adjust and drag your mouse upwards or downwards to lighten or darken the tone. In addition, you can also use the same Target Adjustment tool to saturate or desaturate a specific colour by clicking the HSL heading and choosing saturation.



23 Recover clipped highlights

Shooting high-contrast scenes, especially in strong light, can often lead to overexposed Highlights. To recover any lost detail in these areas, simply drag the Highlights slider to the left. The advantage of this is that the other tones in the image remain unaffected and only the Highlights will darken. This helps to pull back any lost detail in the image without affecting the midtones and shadows.



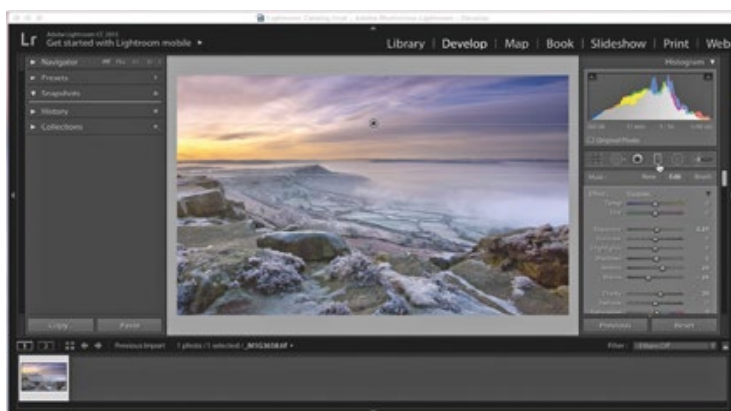
24 Increase shadow detail

High-contrast images that contain a wide tonal range can be difficult to expose for, and detail can often become lost in the Highlights and Shadows. The Shadows slider can be used to bring out extra detail in areas of deep shadow. This slider is very effective as it will only lighten or darken areas of shadow, so the rest of the tones stay constant. It can be particularly useful for revealing detail in a backlit image.



26 Set colour temperature

Colour temperature can greatly affect the mood of an image and is measured in Kelvin, with daylight being 5000-6500K. A lower value will bring out blue hues and enhance the cold feel of an image taken in snowy or frosty conditions. A higher value will increase the warmth in the light, saturating the yellow hues, and will suit an image taken during the golden hour. Be careful not to overdo it, as an image taken in poor light and warmed up too much will look unnatural.



28 Use the Graduated filter - Shortcut M

The Graduated filter is a useful tool for darkening skies. Click the tool that is situated on the bar just below the histogram, then click the top of the image and drag downwards to select the area that you want to adjust. You will now find a highlighted box with several sliders – colour temperature, exposure, clarity and sharpness. The adjustments you make here will only affect the area that you have selected. This can also be used on foregrounds by dragging upwards from the bottom of the frame.



25 Adjust selected areas - Shortcut K

The Adjustment Brush is a powerful tool that can be used to adjust only a selected area of the image. Click the tool to activate it, which is situated on the right-hand side of the bar below the histogram. Now brush over the area that you would like to adjust and use the sliders in the highlighted box to apply your corrections. It can be used to add detail into areas of shadow, or to tone down highlights that appear too bright.



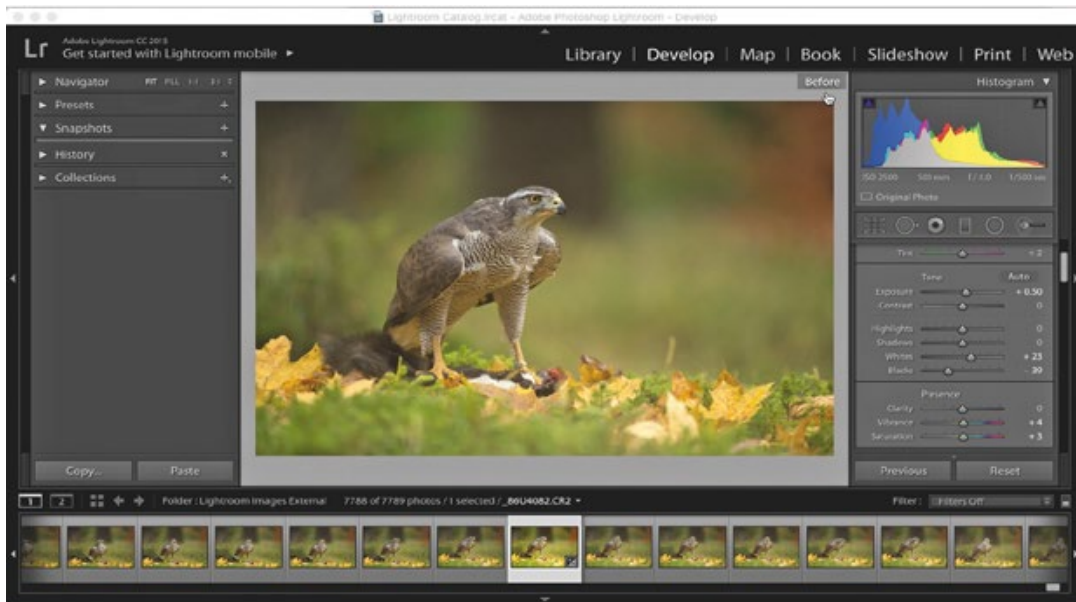
27 Use the Clarity slider

The Clarity slider is one of the most useful in Lightroom for giving your images extra impact. It can be used to add some higher contrast quickly and bring out fine detail and texture. In addition, by sliding it to the left you can soften the contrast, which can add a dreamy, soft-focus effect to your image. This can work well for woodland landscapes, for example.



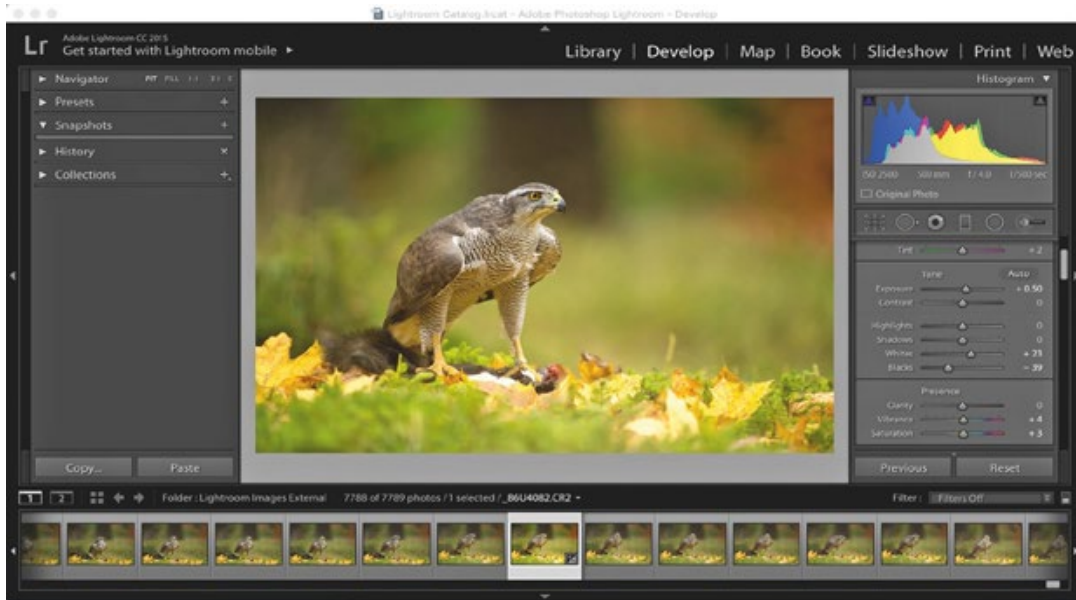
29 Remove dust spots - Shortcut Q

Nothing ruins an image quite like dust spots. By using the Spot Removal tool, it's easy to dispatch spots from skies and any other areas of your image. Simply click Q, adjust the brush size and then click on the spots. The tool will take a sample area and clone it over the dust spot. If you have trouble seeing the spots, click Visualize Spots, which will turn the image into high-contrast black & white and make the spots much more visible.



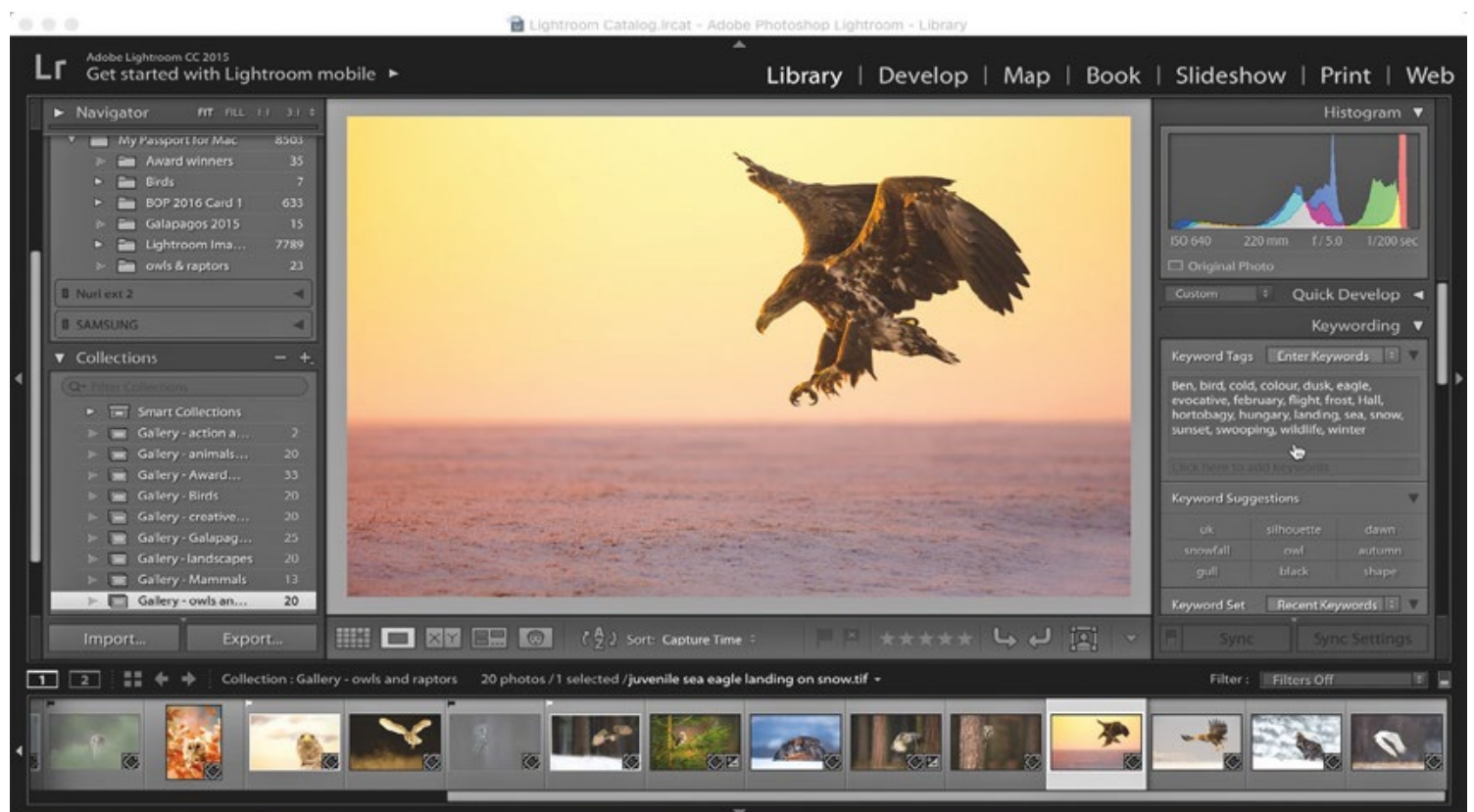
30 Compare before and after

Lightroom has an official 'before' and 'after' view using the XY button, but for a quicker way of doing it, click the \ key. This will revert to the original image before any Lightroom change. Keep pressing it and you can toggle between your before and after image. It is a quicker, simpler and, in my opinion, more effective way of checking your adjustments against the original image.



32 Apply keywords - Shortcut Shift/Cmd/K (Mac), Shift/Ctrl/K (PC)

Keywording is essential, as it will allow you to keep track of your images and find the right one quickly. There are several ways of applying keywords in Lightroom, but here is a shortcut. With a single image or a group of images selected, press Shift/Cmd/K on Mac, or Shift/Ctrl/K on PC. This will open up a keyword panel on the right in the Library module. Type in the keywords (or select ones you have previously used) and these will be applied to all the images selected.



31 Copy and paste - Shortcut Cmd-Opt-V (Mac), Ctrl-Alt-V (PC)

If you have several images from the same sequence, you can save valuable time by pasting the adjustments from one image onto another. Make your adjustments to the first image, and then click Copy to bring up the copy settings box, which you can then use to select which adjustments you would like to apply. Then simply click on the next image and hit Paste to transfer the adjustments.



33 Make images 'pop'

The Vibrance and Saturation tools can be used to boost the colour of your images and really help them to 'pop'. The Saturation tool will affect all the colours in the image, while the Vibrance slider only affects the more muted colours so as to obtain a better balance. Think of it as similar to fill light (used to eliminate or soften shadows) but with colours.

Exporting and backing up

By Tim Daly



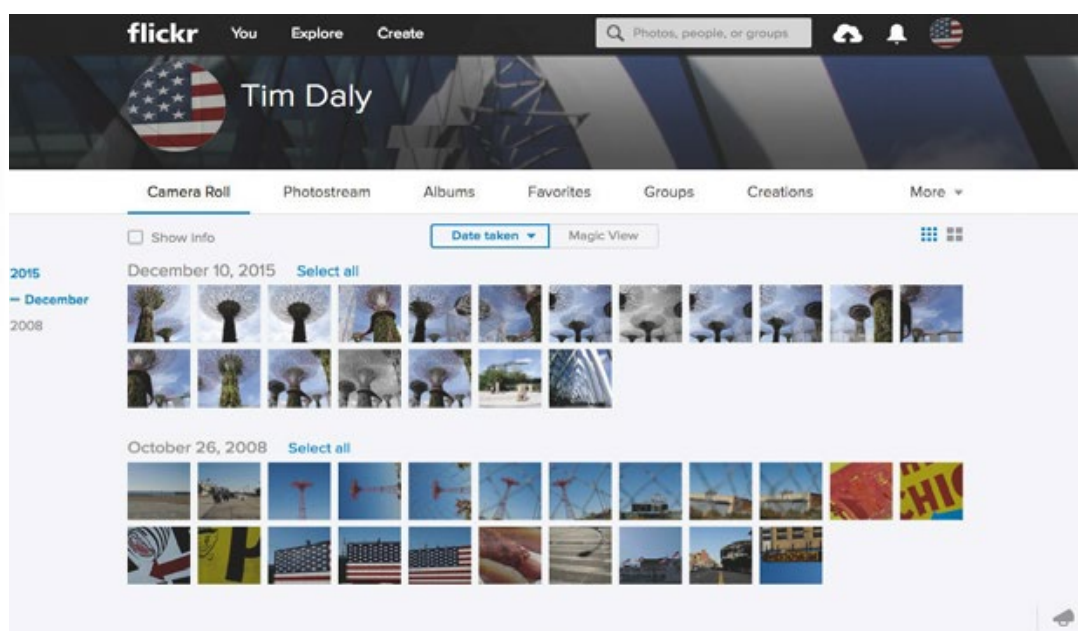
34 Back up your Lightroom Catalog to a different disk

All your edits are stored in Lightroom's Catalog file, so you must back it up regularly. First, change the frequency of your back-up by choosing Edit>Catalog Settings (Windows) or Lightroom>Catalog Settings (Mac OS). In the pop-up menu, choose the 'Every time Lightroom Exits' option, so the back-up captures everything. Next, when Lightroom prompts you with the Back Up Catalog dialog, as shown, click Choose and store the back-up catalog on a separate hard drive to your working catalog.



36 Back up your system using Time Machine (Mac OS)

Time Machine is a free app bundled with all desktop and laptop Macs that enables you to set a back-up to an external hard drive, so you don't have to think about it. However, Time Machine will back up everything, so it's important to specify the files that are most important to save. Do Apple Menu>System Preferences>Time Machine. Next, choose on the Options button then click on the '+' symbol, and pick the folders you want to exclude from the back-up.



35 Back up your images with online storage

A different kind of back-up is provided by online, or cloud storage, allowing you to store important files on a remote server. Cloud storage is an excellent back-up medium and great for saving files when travelling abroad, but it's only as fast as your internet connection. Currently, one of the best deals is with Flickr, which provides 1TB of space for free, keeping your images at full resolution and retaining all the EXIF data. Unlike other online storage facilities, Flickr is highly visual and allows you to create albums, make images publicly viewable and usefully organises images by their creation date in camera rolls. Sign up for a free account at www.flickr.com.

37 Store your image archive on a RAID

Rather than using an external drive, a better way of managing your image files is to use a RAID storage system like Drobo. Unlike a single-drive system, the Drobo spreads your data across two, three or four drives, depending on the model, and keeps all your original data intact if one of the drives should fail. The unit is simply plugged in and ready to use as a primary storage device rather than back-up insurance drive. Systems start at around £300. Visit www.drobo.com.



38 Don't keep exports

Preparing an image file for an inkjet print, online use or photo book demands that you follow a specific workflow before 'packaging' it up through an Export command. Exporting inevitably alters your original file and 'bakes' in multiple changes, so it's vital that you don't re-open, re-import or re-edit the file after you have dispatched it. Once the export has served its purpose, throw it in the Trash. If you need to make changes, always return to your original master file.





Ordering business cards in the letterbox format is easy using templates from Moo

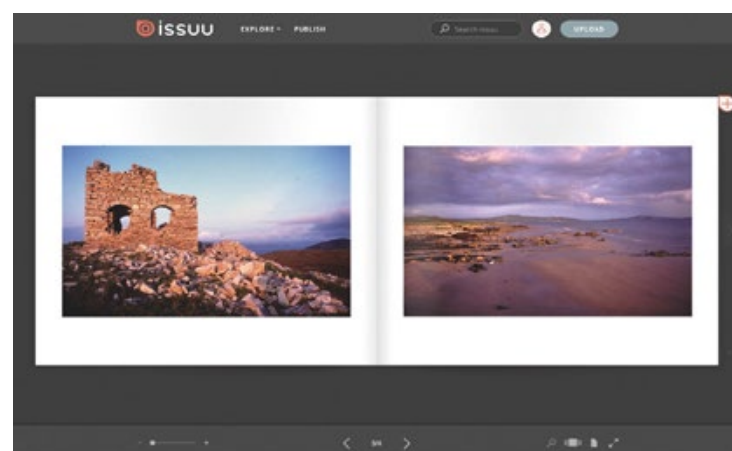
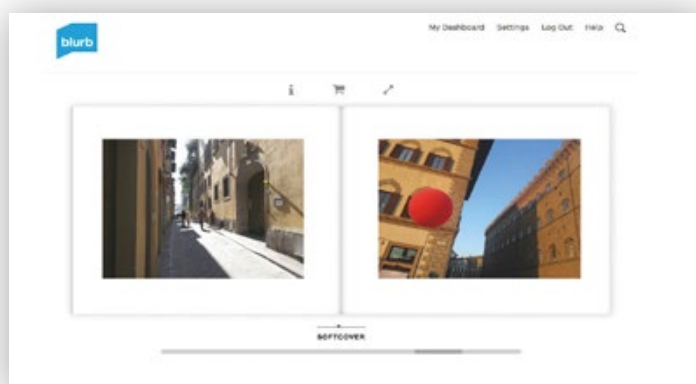
Printing and output

By Tim Daly



39 Make a letterbox-format MiniCard with Moo There's nothing quite like having your own image printed on a sleek business card, especially if it's in an eye-catching shape. Moo.com provides simple-to-use downloadable templates for Photoshop, so you can see how the letterbox crop affects your original image composition. Best of all, Moo even specifies the public profile Coated FOGRA39, so you can soft proof and convert to CMYK before committing to print. Prices start at around £12 for 100 cards.

41 Promote your photo book on social media In addition to making high-quality photo books, Blurb (www.blurb.co.uk) also provides lots of marketing add-ons so you can embed a page-turning preview of your book within different social media sites. Once you've uploaded your book, sign into your Blurb account and go to the Promote section. Here you can place a small-scale page-turning preview of your book within Facebook with a simple click, or for more advanced users by copying and pasting ready-made HTML code for Wordpress, Blogger or your own website.



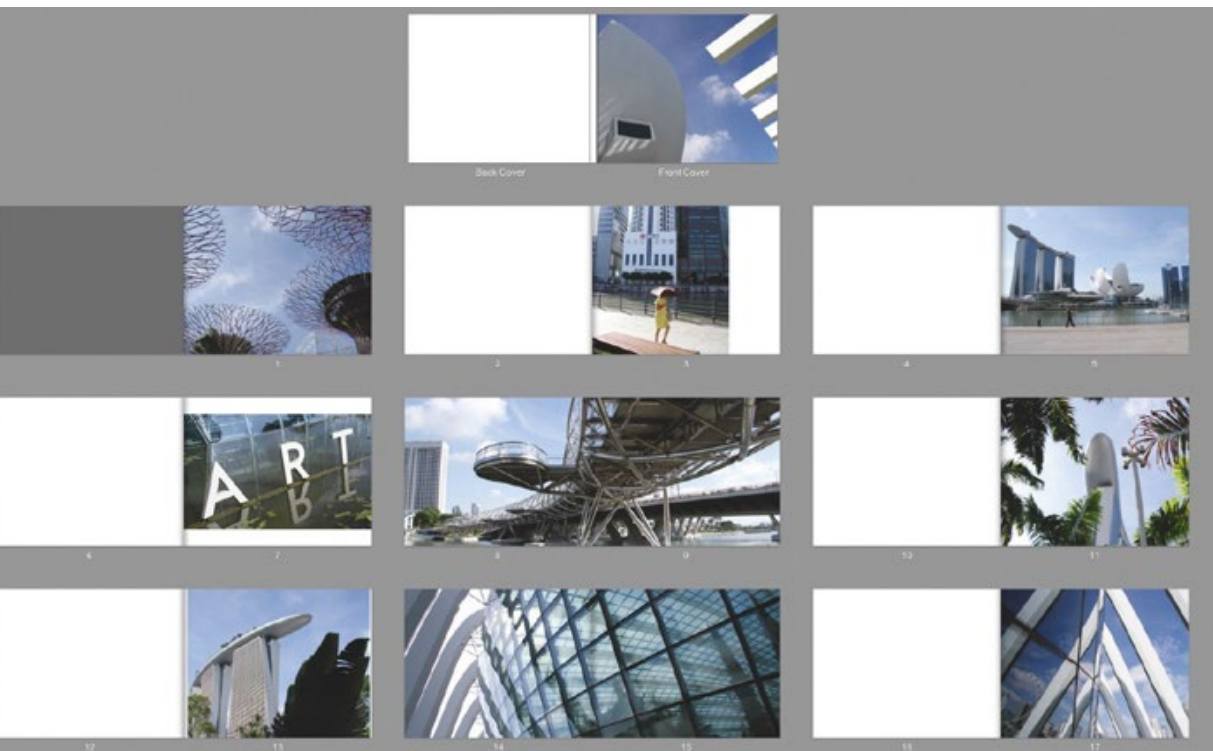
40 Display your page-turning portfolio on issuu

A great way to present your work online is to use the virtual-publishing platform issuu. Lay out your portfolio book using Lightroom's Book module, then from the Book option in the uppermost Book Settings panel, choose PDF and Cover>No Cover and set File Resolution to 150ppi. Once complete, click on Export Book to PDF and watch it appear on your desktop. Double check the document size to ensure it's less than Issuu's limit of 100MB. Create a free account at www.issuu.com, upload your PDF and share your book's URL with the world.



42 Use a profile for better digital c-types

Many budget photo labs offer cheap c-type prints from your JPEG files, but rarely provide downloadable print profiles, so your prints can come back looking very different to your expectations. The next time you send files off for printing, re-tag your JPEGs with the sRGB profile. To change the profile in Photoshop, do Edit>Convert to Profile and pick sRGB from the Destination Space pop-up menu. In Lightroom, do File>Export and in the File Settings panel, choose sRGB from the Color Space pop-up. Ensure your files are 300ppi, convert them into 8-bit and flatten all layers.



43 Make a photo book with Blurb's Book module in Lightroom

The easiest way of making a photo book is to use the built-in Book module within Lightroom. With a direct upload link to Blurb, you've got all the layout and image-editing tools at your fingertips. Start by gathering your images into a Collection, then once in the Book module, select the Auto Layout option. Click-drag each image to alter the sequencing and use the Multi-Page View (Cmd+E) to see double-page-spread thumbnails. Once complete, use the Send Book to Blurb button to transfer your book design to the printers.

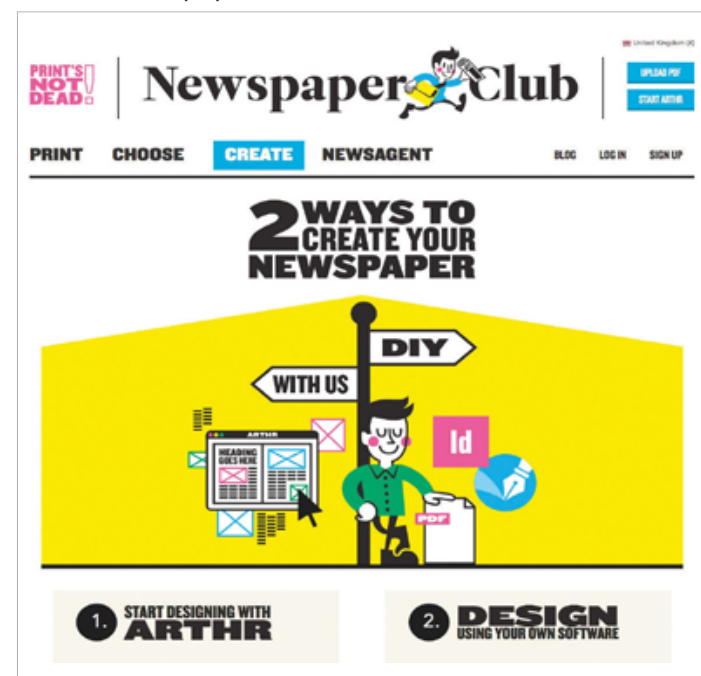


45 Make a contact print in Lightroom

While it's easy to view an entire shoot on-screen with Bridge or Lightroom, it's a great idea to print out an edited selection as a contact sheet. In Lightroom, select the images you want to use, then click on the Print Module. Open the Template Browser and choose 4x5 Contact Sheet from the Lightroom Templates section. Now, move the Page Grid sliders to make 4 columns and 3 rows, to make your images easier to scrutinise. Print out to your inkjet on A3, or from the top of the Print Job dialog, choose Print to: JPEG File. This saves a low-res layout on your desktop that can either be emailed or uploaded to your blog or social media site.

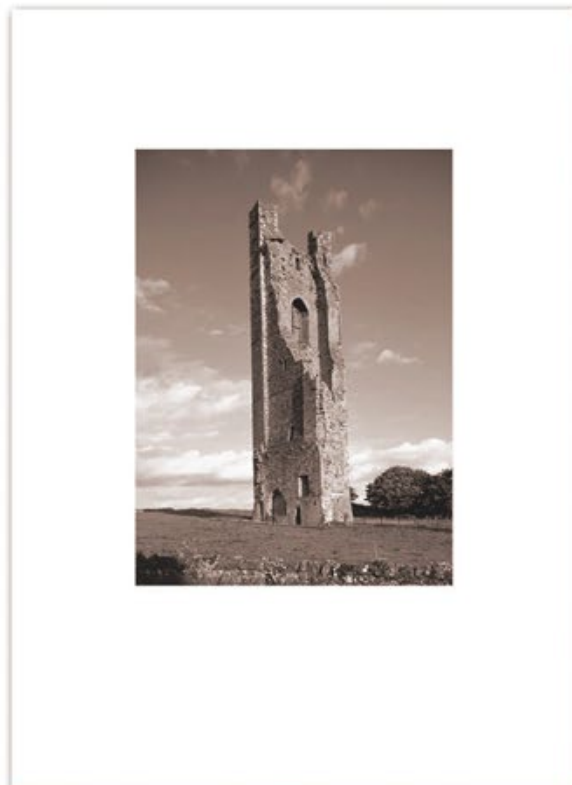
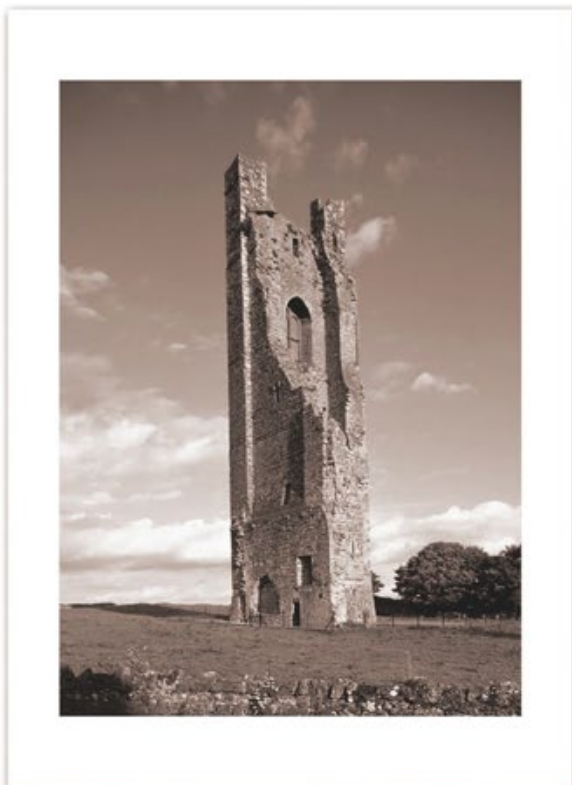
44 Get into the tabloids with the Newspaper Club

The Newspaper Club, a small UK-based company, provides a simple-to-use web-based service where you can print your images in the style of a tabloid-format newspaper – perfect for creating an eye-catching and unusual portfolio. Make your JPEGs brighter and more saturated than normal to take account of the absorbent quality of newsprint. The Newspaper Club's free design software called ARTHR is a simple drag-and-drop web-based assembly app and prices start at £14. Sign up and learn more at www.newspaperclub.com.



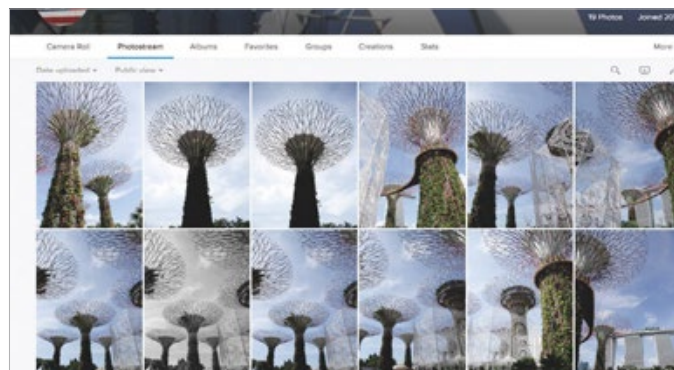
Black & white prints from IlfordLab Direct are colour-cast free





46 Create custom print borders in Photoshop

If you would like to include a border on your lab prints, then it's best made with Photoshop's Canvas Size functions, which increases a document's dimensions without enlarging the image. The easiest way to do this is to use the Crop tool. The first job is to make sure that Black and White are set as the Foreground and Background colours, then click-drag the Crop until it surrounds the edge of your image. Next, pull any of the handles outwards, until a new perimeter space is created. For accurate resizing, use the Rulers or Info palette to provide an accurate readout of the document's new dimensions as you drag it into place. When you're deciding how wide the border should be, it's good to be generous.



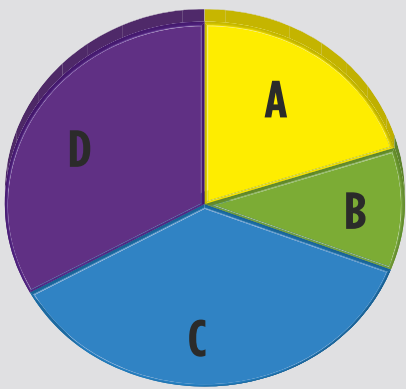
ALL IMAGES THESE PAGES © TIM DALY

47 Make a Flickr Photostream from Lightroom

Aside from being a good way to store your images online, you can also use Lightroom to show off your work. The easiest way to publish to Flickr is through Lightroom's built-in module, found in the Library section within the Publish Services panel. Double-click on the Flickr icon, then Authorize your Flickr account. In the Image Sizing panel, resize your images to Long Edge 1000 pixels, as this will dramatically improve your upload speed. (If you're worried about copyright theft you can upload smaller versions.) In the Privacy and Safety panel, choose whether you want your images to be made public or to remain private, and then press Save. Finally, click on the Publish button and watch the progress of the transfer in the top left hand corner of Lightroom's interface.

48 Make a neutral black & white print with Ilford Lab Direct

Unlike other online services, Ilford Lab Direct uses a customised minilab to print on to resin-coated silver gelatin paper stock, rather than colour c-type material. The resulting black & white prints are completely colour-cast free. For best results, start by converting your file using Photoshop's Black and White tools. Next go to Image>Mode>Grayscale, then Save your file as JPEG high quality. Although Lightroom can't produce single channel grayscale exports, Ilford Lab Direct will accept black & white conversions saved as RGB files. Check it out at www.ilfordlab.com.



In AP 12 November, we asked...

Have you ever submitted images to a stock library?

You answered...

A Yes, and I have sold some	20%
B Yes, but I have never sold any	11%
C No, and I don't intend to	36%
D No, but I would like to	33%

What you said

'This is one of those things I keep meaning to do, but never seem to get around to it.'

'Around five years ago I spent a few hours sending about 200 images to Alamy. It took about three years before I had earned enough royalties to meet the minimum earnings threshold for them to actually pay me. In total, in that five years, I have received perhaps £200. I remember seeing some survey results a few years ago that suggested over 95% of photographers who sent images to stock libraries earned zilch.'

'My feeling is that, if you keep at it, you can make a bob or two, but it has become much more difficult in recent times. The decline in print media and the rise of the internet, coupled with gross oversupply, have meant that prices have plummeted. Some people, a small minority I sense, do make a living out of stock, but you need tens of thousands of shots.'

Join the debate on the AP forum

This week we ask

How much time do you usually spend post-processing your images?

Vote online www.amateurphotographer.co.uk

Top 5 lens reviews

What's trending on the AP website



- 1 Sigma 105mm f/2.8 EX DG OS HSM Macro
- 2 Laowa 105mm f/2 (T3.2) STF
- 3 Panasonic Leica DG Summilux 12mm f/1.4 Asph
- 4 Sigma 105mm f/2.8 EX DG OS HSM Macro
- 5 Nikkor AF-S 50mm f/1.8G

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LETTER OF THE WEEK

Trigger happy

I have just read Michael Topham's test of the Canon EOS 5D Mark IV (AP 22 October), and as I own one I would like to comment on his remark that the camera does not have a tilting screen fitted. He has missed a fundamental point of this upgraded camera in that the built in Wi-Fi not only allows you to preview your images and so on, but it also allows you to take images with your iPhone or iPad.

On a recent assignment to photograph the interior bedrooms of two properties, I found, as the rooms were so small, that it was not possible to get all the room in despite using a 17mm wideangle lens. My solution was to put my camera on its tripod in a corner and adjust the image while looking at it on my iPhone. Unfortunately, while this worked well, the photo also included me! The solution was to leave the room, close the door and take the photo with the remote on my phone. Easy! Who needs a tilting screen? This facility is ideal for remote wildlife shooting as well.

Chuck Eccleston, Isle of Wight



The shutter was triggered using the Canon Connect app

© MICHAEL TOPHAM

Your point is a valid one, and despite making several references to the way the Canon Connect app can be used, I failed to mention that it can be used to trigger the shutter. In the past I've used the Canon Connect app to trigger the shutter while the camera has been fastened to the side of a car (see above). There may be occasions when you don't have the time or patience to set up a Wi-Fi connection before capturing low-level shots, so a tilting screen is worth its weight in gold. It could well be introduced to the EOS 6D Mark II speculated to arrive next year – **Michael Topham, deputy technical editor**



Win!

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Mad world

Has the world gone mad? First Brexit, and then Roger Hicks goes digital by using a Nikon Df (*Rediscovering photography*, AP 5 November). How could he? Of all the people I most trust, he and Andrew Sanderson are bastions of the real art of photography. Has Roger really thrown away his fixer and changing bag? Will everyone sooner or later be sucked over to the dark side?

David Patey, Surrey

Be not alarmed, David! I still have at least 50 times as many film cameras (or 'real' cameras, as I persist in calling them) as digital, in formats ranging from

10x14mm to 12x15in. And I use them. Not all of them, all the time, it's true: life ain't long enough. But recently I've developed more than 40 rolls of 35mm and 120mm film, and I have plans for more large-format work – Roger Hicks

It's good to talk

Photographers are a mixed group of sorts and styles, often with one thing in common – they can talk, usually a lot. If you want to generate opinions, then photographers should be given a first call.

Can AP harness this obvious characteristic and start a regular feature called 'In the frame'? A careful selection of photographers with a known

profile and something valuable to say about photography today, trends for the future and practical lessons to be learned, would bring a new dimension to an already great mix of editorial topics.

By putting names firmly in the frame, perhaps addressing a single given topic suggested by readers, for example, and limiting their reply to 500 words, we could have a series of interesting and useful insights based upon proven skills and experience.

Sometimes listening can create a lot more than talking.

Andrew Harper via email

Good idea – hopefully, though, our weekly interviews with big names do a similar job. I like the

idea of noted photographers talking about topics suggested by readers, though, so we'll definitely discuss this – Geoff Harris, deputy editor

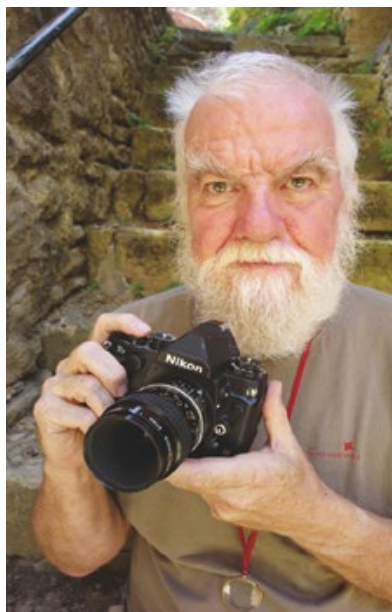
Fine-art confusion

Oliver Atwell's answer to my question, 'What is fine art?', is interesting (AP 19 November), and I see his point, but this is one person's opinion. Valuable though it is, could this mean that any image not following traditional rules is fine art? Probably not, because, if so, a lot of stuff I dump in the recycle bin is actually fine art. I think it is a term developed by someone to sell their images or general art and it caught on. The term 'fine art' is applied to all forms of art, so how do those pieces of work differ from the norm?

I don't think it has a definable meaning. To me, the ceiling of the Sistine Chapel in Vatican City is fine art, while a low-key shot by Fred Bloggs of the left cheek of a girl's bottom is not and never will be. Also, how does a fine-art degree differ from a normal honours degree in art?

It will be interesting to see other people's opinions. Would Roger Hicks care to comment, for example?

I remain confused!
Paul Broadbent, via email



Roger Hicks with the Nikon Df DSLR – whatever next?

Guilt-free JPEGs

Thanks so much for the JPEG special issue (AP 29 October) that asked the question, 'Who needs raw?' At last I feel guilt-free for having avoided endless Photoshop/Lightroom retouching in the quest for photographic perfection.

No doubt there will be a large number of photo-club members throughout the UK who have felt put down by 'raw snobbery' for having settled for JPEGs.

Surely the aim is to capture the image you want in-camera, and not spend hours messing about with it afterwards. No professional, particularly sports

photographers, could really afford to do that.

The tips for optimising JPEGs were very useful too – a very worthwhile issue.

William Bond, Gloucestershire

Doing it my way

Your issue devoted to JPEG photography (AP 29 October) certainly lifted my spirits. I have only ever shot JPEGs, and have often been ashamed to admit it. I suffer from tinnitus, and these days I hardly dare look at a computer screen because this can aggravate the condition, and leave me feeling out of sorts for hours afterwards. So shooting in raw and then manipulating the images on the computer is a no-go.

For some years now I have shot my images in the best JPEG quality my camera will allow, and regularly bracket my exposures to get the best image in-camera that I can. I then print my images using an Epson Stylus Photo RX640 all-in-one standalone printer, which has 12 options that allow me influence the quality of the print. It's a way of working I'm comfortable with, and I see no reason to change it.

Douglas Thomson, Edinburgh

In next week's issue On sale Tuesday 6 December



Nature and nurture

Top nature photographer Art Wolfe talks about his approach to photography and his new book

Family favourites

Amy Drucker explains how to create candid shots of your family that rise above simple snapshots

Pentax K-70

Andy Westlake tests Pentax's all-weather 24.2-million-pixel DSLR

Going for gold Olympic gold-medal winner Pete Reed reveals his love of photography

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**Round 1
(44 points)**

ALL PICTURES © PENNY HALSALL

APOY In association with
2016 SIGMA

Strange light

Amateur Photographer of the Year **Penny Halsall** talks to **Oliver Atwell** about what it takes to come out on top

Were there any rounds in this year's APOY that you found harder than others?

Without a doubt it was street photography (round 7). I'm someone who tends to plan

images, whereas I believe successful street photography is an art in itself. It relies on the talent to combine a story with great composition and lighting, and being in the right

place at the right time. Wildlife photography poses similar restrictions. So any round where I couldn't plan my image I found hard. Thankfully there was no sports round this year.

Do you have a favourite image that you entered?

My favourite is nearly always the last image I took. Despite what I just said, I'm rather fond of my street-photography image (see page 32). I've photographed this local hangout a few times, as it is somewhat of an oasis at night. All the other buildings around it are dark, and this Chinese takeaway is always bright, emanating wonderful smells of garlic, sweet-and-sour chicken and chips. I wanted to get the light trails from the traffic for movement and life, and give the feeling of warmth and sanctuary.

The macro entry (round 5), which was my seven-year-old

wedding bouquet (see page 32), is also a favourite as I love the subtle colour and texture. I found the bouquet while clearing out a cupboard. It brought to mind the old Dutch oil paintings that depict flowers and bowls of fruit, but also suggest decay and the fragility of life and its symbolism.

Another favourite is my entry for the black & white round (round 8), the beach at Spey Bay (see page 32). I love puddles as they reflect the sky, and give you a sense of infinity where the reflection is the whole sky and beyond. It is also wild and windswept, and I am always searching for dramatic and atmospheric locations.

Looking back on your photography, what is the most valuable lesson that you’ve learned?

It is imperative that you stay true to your style and your intended vision. However, moving out of your comfort zone can also be rewarding. One of the reasons I started to enter APOY was to broaden my creative horizons. My favoured style tends to lean towards being rather bleak, abstract and surreal, and I wanted to see how far I could stretch those themes and how it would apply to wildlife photography, or portraiture.

Do you think failures are as important as successes? Can



**Round 4
(22 points)**



**Round 3
(40 points)**

give me an example of this from your work?

I have a collection of hard disks with hundreds, maybe thousands, of images on them. Many of them are failures, but I still keep them. I find it useful to go back to images or locations that I’ve attempted to photograph and work out why they didn’t work. I’m also an image hoarder. The beauty of time and practice is that it can sometimes bring enlightenment, and the solutions eventually come to you. More often that not, however, you realise you may just be flogging a dead horse.



**Round 2
(no points)**

There’s an old barn in a nearby village that I’ve photographed many times, but I’ve never brought home the image I want so I’m close to giving up now. My holiday snaps also leave a lot to be desired.

How do you set about planning an image?

I focus on the story, the narrative and the atmosphere I want to convey. From there I start planning the lighting, the prop or the location. I believe the technical aspects are essential to being able to achieve a desired effect. I’ll think about my choice of lens and the role aperture, speed and light play. I enjoy using experimental techniques, time exposures and unusual lighting, for example. Although photography tends to be a medium where reality is documented, I find I want to steer away from that and create an image that would not naturally occur.

Are you a photographer who visualises a scene and has a clear idea of what you want to achieve?

Absolutely. I want my images

to tell stories. I love the idea that an image can ask the viewer to question what they are seeing and their outlook on their environment, or prompt memories – even uncomfortable ones. This requires me to plan and visualise the image as you intend others to see it.

Are there particular conditions that you tend to favour, such as certain weather or light?

I like winter and the colder months for outdoor photography. I find the light more interesting. It has a diluted feel with stripped-down trees where textures stand out, with greater contrast. Autumn and winter also bring interesting weather conditions that provide more theatre – who doesn’t love a dramatic sky? I steer away from bright sunny days and midday sun.

Do you think you’re a photographer who has an identifiable style? If so, how would you describe it?

I would like to think I do, but I’m always working on



**Round 5
(48 points)**

that. I enjoy dramatic images that don't fall into the beautiful or comfortable category. Subversive and surreal photos and photographers inspire me. I want to see something unusual or dark, even strange, and be prompted to remember what I am afraid of, or be made to look at an emotion or subject matter in a new light. I think this probably makes some of my pictures a little sad or depressing. Many people have told me my photos can be rather bleak. I take this as a compliment.

Is there one camera/lens that you find yourself using

more than any others?

I have just two cameras – a Sony Alpha 7 and a Sony Cyber-shot DSC-RX100. They're both wonderful for very different reasons. I take my Sony RX100 everywhere, even on the school run. I've used it for quite a few of the images submitted this year. But as I plan most of my photographs, the Sony Alpha 7 has proven to be indispensable.

Do have any accessories that you can't live without?

I don't know if I could cope without my post-processing tools. Darkroom techniques fascinate me, and although they



**Round 6
(28 points)**

are not as widely used today the techniques and approaches can still be applied digitally.

I quite like improvising with my kit, such as making my own diffusers and experimental lighting. For instance, my daughter's light-up toys, torches and glow sticks, black lights and computer tablets can cast unusual pools of colour and make great light-painting tools. I also am fond of a tube light that I think is intended for use when working under cars. I found it in my husband's shed and it emits this intense, almost pale-green, light. It's fantastic, and creates a wonderful atmosphere.



APOY 2016 In association with **SIGMA**

Penny's image placements in **APOY 2016**

MARCH

Abstract 44 points

APRIL

The Wider Perspective

No points

MAY

People 40 points

JUNE

Wildlife 22 points

JULY

Macro 48 points

AUGUST

Landscape 28 points

SEPTEMBER

Street Photography

24 points

OCTOBER

Black & White

No points



**Round 7
(24 points)**



**Round 8
(no points)**



As overall APOY 2016 champion, Penny wins three Sigma lenses – a 24mm f/1.4 DG HSM Art, a 50mm f/1.4 DG HSM Art and a 105mm f/2.8 EX DG OS HSM

Macro – worth more than £2,200. To see more of Penny's images, visit her website at www.strangelightphotography.com.

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Customisation secrets



PART TWO

Canon

From changing the role of particular buttons to registering a combination of shooting options for easy recall, customising your camera can save you time. It can also help you to work more efficiently – freeing you up to take more pictures, says **Matt Golowczynski**



Matt Golowczynski

Matt is a London-based journalist and photographer. A former technical editor for *What Digital Camera*, he has contributed to a range of magazines over the past ten years and graduated from the University of Westminster with a BSc in Photography and Digital Imaging. You can see more of his work at www.mattgolowczynski.com.

THE CUSTOM Functions menu on a typical Canon camera allows the photographer to change many aspects of the camera's operation, although most of these things are quite minor and best left at default settings. (For a full rundown of what's available via the Custom Functions menu, see AP 26 November.) When you look at the breadth of what else can be customised, however, you will appreciate that it's possible to make two examples of the same camera behave very differently from one another.

From changing the role of particular buttons to registering a combination of shooting options for easy recall, this article will explore some of the more significant alterations that can be made, and explain how a few easy tweaks can benefit your shooting. The following is based around the physical controls and menus on the recently launched Canon EOS 5D Mark IV, although much of what follows applies equally to models elsewhere in the EOS DSLR range.

CUSTOM BUTTONS

USING custom buttons is the most significant way in which an EOS camera can be customised. This option is readily accessible from the Quick Control screen and the extent to which button functions and dial behaviour can be changed is substantial.

On the EOS 5D Mark IV, for example, there are 37 options that can be assigned over 11 separate controls. Which of these you take advantage of will largely depend on your method of shooting, although the options outlined on the following pages are among the most useful.

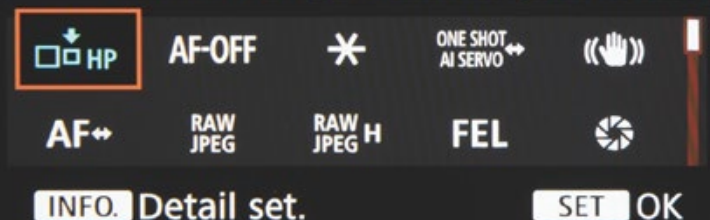


The buttons you can customise are found all over the camera

M-Fn2 Multi-function 2 button

Select the function to assign

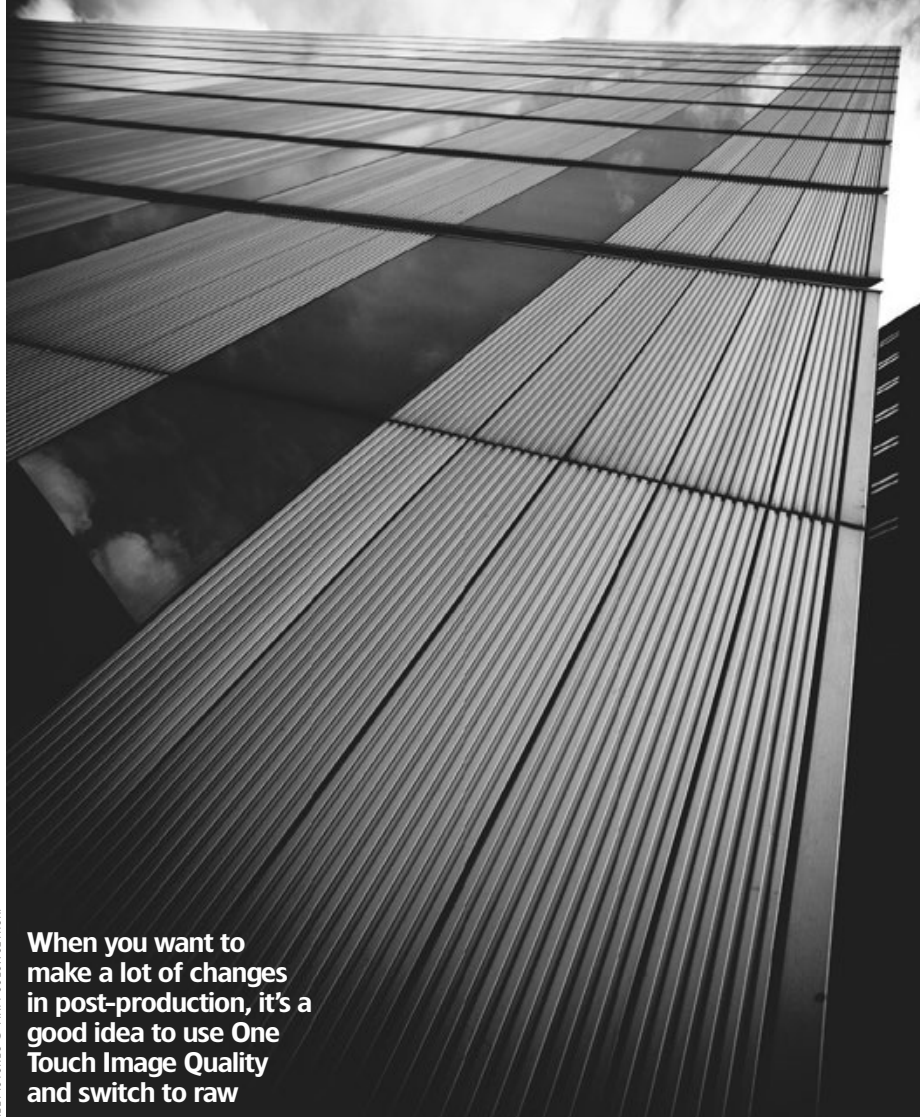
Switch to registered AF point



Being able to recall an AF point immediately can save you valuable time

SWITCH TO REGISTERED AF POINT

YOU CAN immediately recall an AF point of your choosing by registering it to one of your camera's controls. You may find this useful if you want your camera to focus only where a rule-of-third line intersects another, or if you know a moving subject – perhaps an animal, or a person at a distance – will appear in a particular place but you want the flexibility of moving the AF point until it does.



When you want to make a lot of changes in post-production, it's a good idea to use One Touch Image Quality and switch to raw

ONE TOUCH IMAGE QUALITY

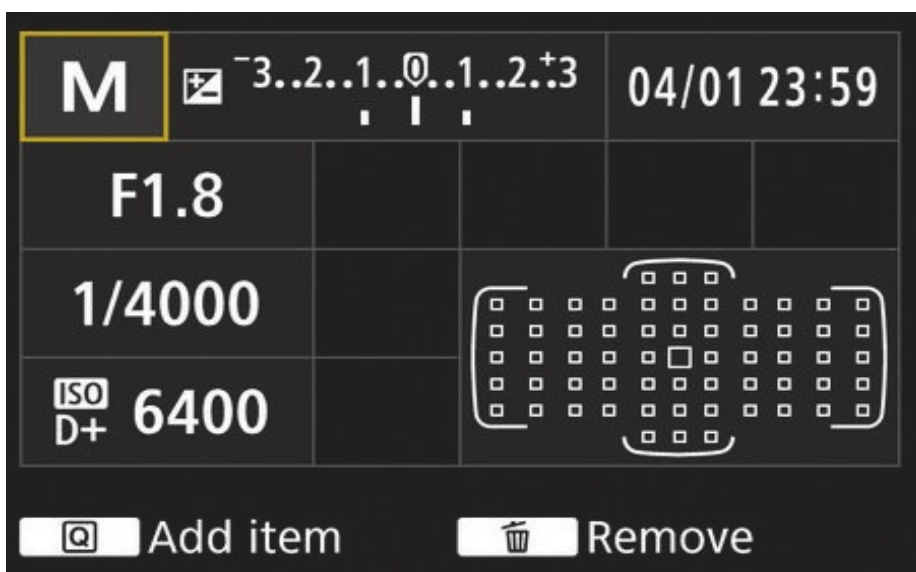
WITH the One Touch Image Quality option you can program a button to quickly switch from your standard image quality choice to another (for example, from JPEG to raw). You might want to take advantage of this is when you have

your camera set to JPEG for general shooting, but you stumble across a scene with a naturally broad dynamic range, or where you know you may want to carry out heavy post-production, for which you would prefer a raw file.

CUSTOM QUICK CONTROL

IF YOU'VE never used White Balance Bracketing or required fast access to the Auto Lighting Optimizer on the Quick Control screen, you will probably appreciate this option. Not only can you remove the default options from this screen and replace them with others, but you can also move and resize them.

This is particularly useful if you take advantage of your camera's touchscreen when using this feature, as you can position your most commonly used option within reach of your thumb. You can even include the date and time here, which you may find useful if you capture events such as weddings.



You can remove the default options on the Quick Control screen

ONE SHOT ⇌ AI SERVO/SERVO

THIS option lets you alternate between One Shot AF and AI Servo/Servo AF options at the press of a button. You may find yourself in a situation where a moving subject becomes still and you would prefer to switch to One Shot AF, or the other way around. Aside from convenience – it can be awkward to adjust this through conventional settings with your eye to the viewfinder – what's

particularly useful is that you can determine whether the change happens once you press the button to which it is assigned or only while this button is held down.

Note that not every combination of option and physical control is possible. There should be a grid in your camera manual showing which options can be assigned to the various customisable controls around the camera body.

Being able to switch between One Shot AF and AI Servo/Servo AF quickly is handy when a moving subject becomes still



BACK-BUTTON FOCUS

BY DEFAULT, autofocus kicks in as soon as you start to press the shutter-release button, and this works well for the majority of shooting situations. By disabling autofocus here and leaving it to a separate button, however, you have more say over exactly when the camera focuses and when the shutter is released.

If you've ever had your camera refocus when you want to capture an image, perhaps because it was distracted by an object entering the frame, or if your camera failed to focus at a critical moment, focusing in advance is a good idea. As the shutter-release button is no longer in charge of autofocus, the image will be captured at the exact moment it is fully pressed.

Some photographers find this useful for 'focus and recompose', where you only need to press the back button once to lock focus on a static subject and can then reframe the image for a better composition. Others rely on it for capturing a subject that's only likely to be in the desired focus point for a brief moment (a person surrounded by a frame of some kind or crowd, for example). It's



Back-button focus is great for situations where autofocus systems can struggle

also useful in situations that are typically problematic for autofocus systems, such as low-contrast subjects and in very bright light.

Most Canon DSLRs have a dedicated AF-On button for this feature, while more junior cameras can have this option assigned to the * button.

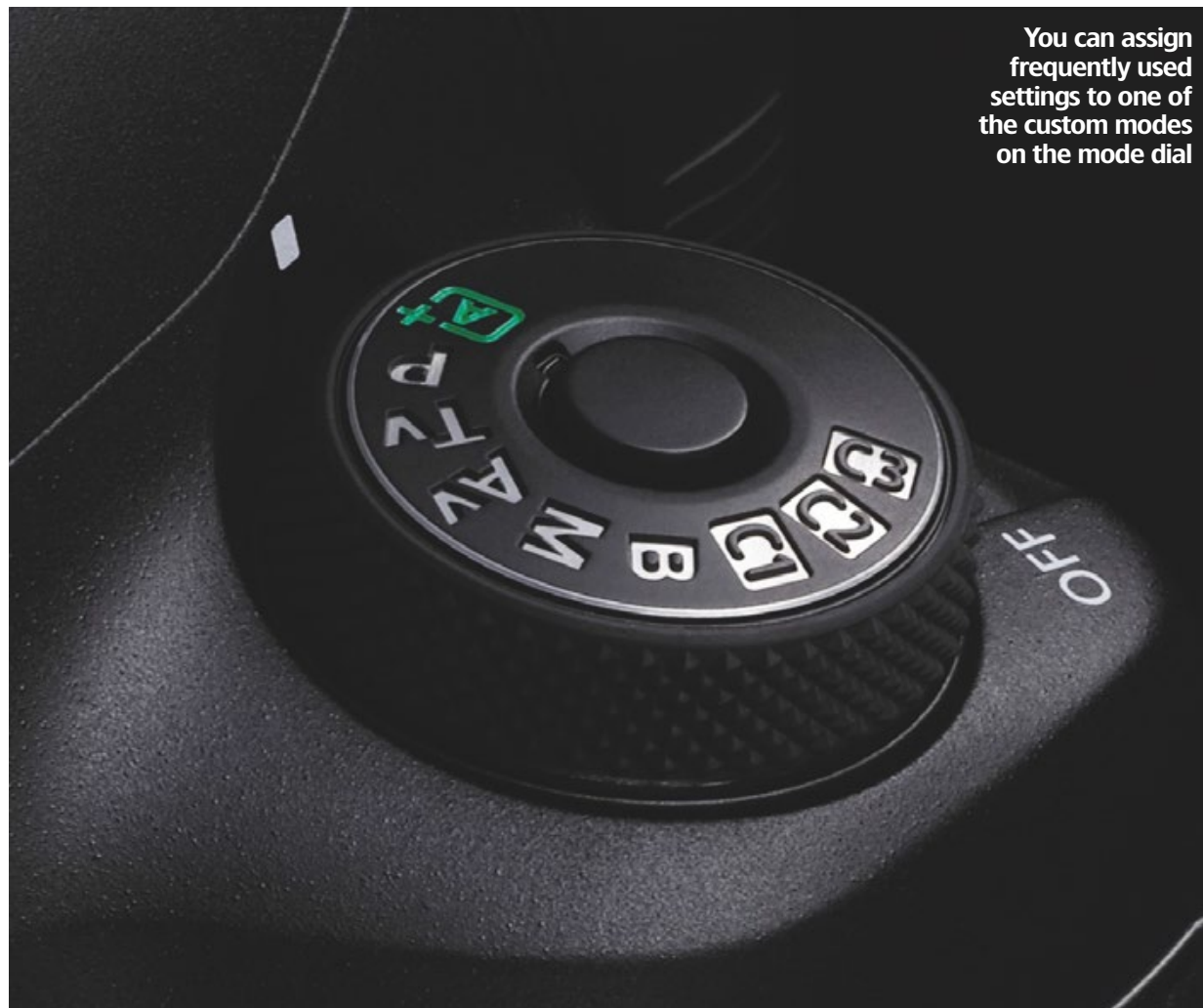
C1, C2 AND C3

THE MODE dials on Canon's EOS cameras have long sported numbered custom shooting modes alongside the more conventional exposure options, and these can be used to adjust the camera to a particular group of settings.

You may find this useful if you frequently find yourself shooting in similar environments. Wedding or nature photographers, for example, can use this to recall a set of options that program the camera to behave as discreetly as possible, with beeping disabled, silent shooting enabled and the instruction to deactivate the camera's AF assist lamp if there is one.

This feature does not appear on Canon's most junior DSLRs, while mid-range models such as the EOS 80D and EOS 6D offer two options, labelled C1 and C2. Newer and more advanced models, such as the EOS 7D Mark II and upwards, have an additional C3 option.

'Custom shooting modes are useful if you frequently find yourself shooting in similar environments'



You can assign frequently used settings to one of the custom modes on the mode dial

VIEWFINDER DISPLAY

EVER since the EOS-1D X, Canon's Intelligent Viewfinder display has allowed much more shooting information to be displayed inside the viewfinder than was previously the case. Much of this information would ordinarily have to be viewed on either the rear or the top-plate LCD screen, so it can be a great time-saver and a good way to ensure that you're not too busy changing these things as action unfolds.

At default settings, however, you're only likely to see a fraction of what can be displayed. You

probably won't want to enable all the options, but it's worth considering if you tend to use the viewfinder for composition and frequently find yourself alternating between different focus, metering and burst modes, among other things. You can even set this to show the Custom Shooting modes described previously, so it's useful if you switch between these with some regularity, as well as the electronic level, a feature so useful and unobtrusive that some photographers keep it permanently enabled.



Some people keep the electronic level permanently enabled in the viewfinder to ensure straight horizons

My Menu

ALTHOUGH the various tabs within Canon's EOS menu provide a logical segregation of options, the likelihood is that you'll often be constantly scrolling through ones you never use. Canon's long-standing My Menu option presents a solution to this by allowing you to quickly group together your most commonly used settings under a single tab.

This is identified by a green tab at the end of the menu system that's marked with a star icon, and there are no restrictions as to where options are placed as you can sort these in your order of preference. Currently, on models from the EOS 80D upwards, you can even create separate tabs within the My Menu option and rename them as you wish. So, you could create one tab for focus options, another for metering options and so on.

Part three - Nikon

In the next instalment of our customisation series (AP 7 January 2017), Matt Golowczynski looks at ways to improve the handling and performance of your Nikon DSLR, ultimately speeding up the picture-taking process and making your camera work harder for you. With a few simple tweaks, you could be on your way to smarter shooting.



ROUND TWO
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The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

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Directional Mic DM-E1
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Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoyenvironment
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**Halema'uma'u Crater
Raiatea Arcuri**

Youth Winner, My USA
Sony Alpha 7S, 24mm, 20secs at f/2.8, ISO 500

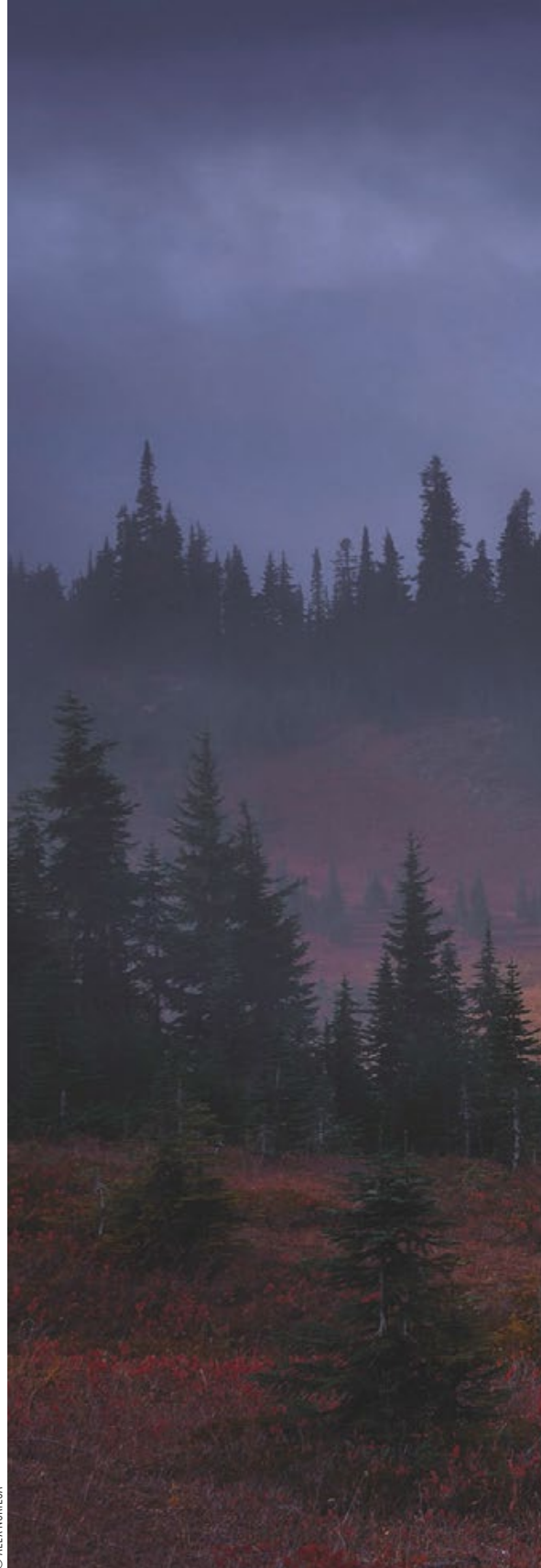
⬆ 'This was captured along the Kilauea Iki trail in Volcanoes National Park,' says Raiatea. 'I hiked down into the crater to capture some timelapse shots. However, my lenses fogged up and, disappointed, I hiked back to the top. When I got there, I was greeted by an amazing spectacle. The smoke plume coming out of the active crater looked twisted like a hurricane.'

**Sunrise Illuminates
Mount Rainier**

Alex Noriega
Overall winner, Adult
Nikon D600, 35mm, f/11, ISO 100

➤ 'Mount Rainier in Washington dominates the landscape,' says Alex. 'I knew I wanted something with a midground, and not a simple mirrored reflection from the shore of a lake. I found that spot here, high above Upper Tipsoo Lake, where the trees seemed to perfectly cradle the distant mountain and display the autumn foliage.'

© ALEX NORIEGA



American beauties

The USA Landscape Photographer of the Year reveals the country's vast and sublime geography

Back in 2013, landscape photographer Charlie Waite decided to get another competition under his belt, following the mighty success of the UK-based Take a view: Landscape Photographer of the Year. Thus, USA

Landscape Photographer of the Year was born, a competition dedicated to exploring the awesome terrain of America. We need not look far into the annals of photography history to see why such a country is considered a mecca for photographers. Figures such as Ansel Adams, Edward

Weston and Lois Conner have all shown just how diverse the country can be.

In 2016, there were five main categories and two special awards. A total prize fund of \$45,000 includes \$15,000 for the winner of the overall adult title and \$2,500 for the young winner.



Fiery Sunset, Yosemite National Park, California

Mark Basarab

Youth Winner,
Environmental Value

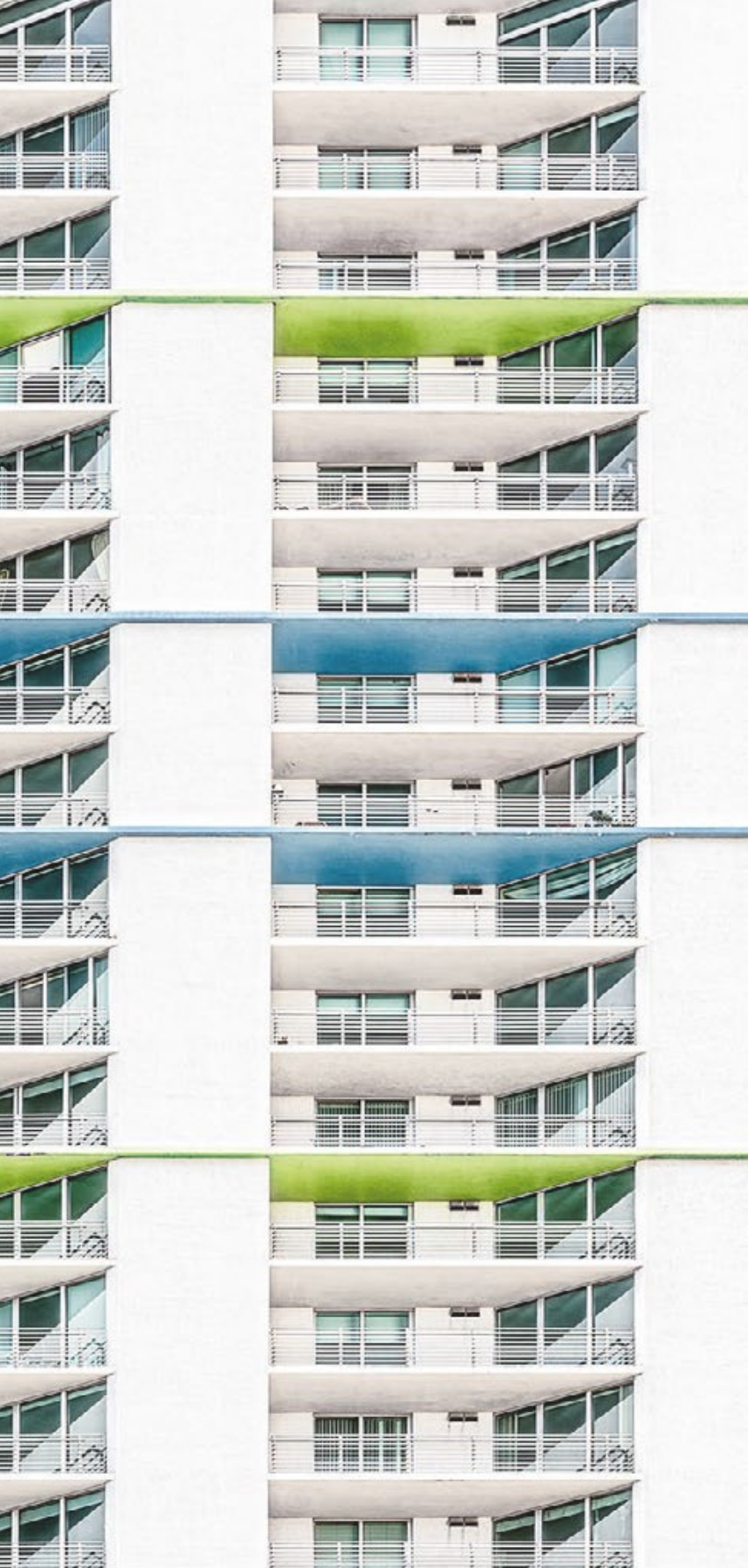
Panasonic Lumix DMC-G5, 14mm, 1/400sec
at f/3.5, ISO 160

➤ 'When my friends and I arrived at Yosemite Park, there was actually a forest fire,' says Mark. 'But that didn't stop us seeing the park. On one of the days we travelled to Taft Point to see the sunset. We got there a little early so just rested until the lighting improved.. As the sun was going down it made the smoke light up in a golden hue. The model was more than willing to sit on the edge of this cliff and pose for the image you see here.'

© MARK BASARAB







© JENNIFER VAHLBRUCH

75 Stages of Life Jennifer Vahlbruch

Runner-Up, Urban

Nikon D810, 70-200mm, 1/100sec at f/5.6, ISO 100



‘There is a jungle of high-rise buildings in Miami, Florida,’ says Jennifer. ‘While the buildings are different, their fronts look similar. You have to look closer at the buildings to see the details. There are 75 nearly look-a-like apartment fronts here.’

Mammatus Makers Terry Koyama

Winner, Environmental Value

Sony Alpha 7R II, 16-35mm, 1/4sec at f/4, ISO 100



‘On this day there was storm activity in Kansas,’ says Terry. ‘Mammatus clouds could be seen for miles. The view from the wind turbines was surreal. As the sun set, the sky had an otherworldly red-orange glow.’



© TERRY KOYAMA

Waimea Bay Beast, Oahu, Hawaii

Terry Koyama

Winner, Black & White

Canon EOS 5D Mark III, 200-400mm, 1/640sec at f/5.6, ISO 800



‘Although Waimea Bay was breaking, it was not an epic day compared to its big wave standards,’ says Terry. ‘But as the swells rolled into the inside there was more than enough energy to bring the shore break alive. The conditions were ideal as these enormous waves crashed on the shore producing huge explosions of white water.’

Melting Glacier, Alaska

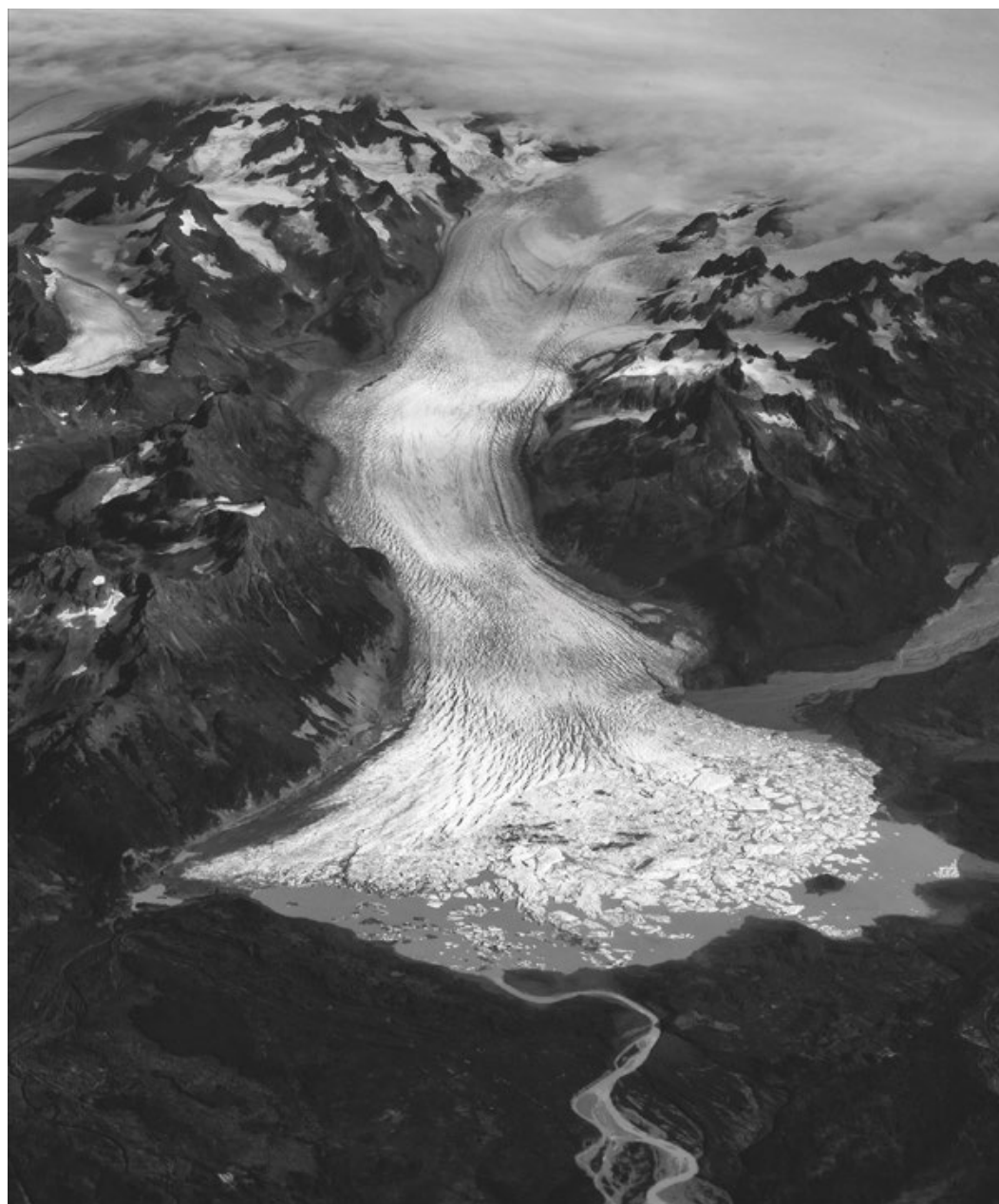
Don Jacobson

Highly Commended,
Environmental Value

Canon EOS 5D Mark III, 24-105mm, 1/320sec at f/16, ISO 400



‘This photograph was taken over the Alaska Range, while travelling on-board a commercial airline,’ says Don. His image takes the idea of natural leading lines to an almost epic degree. ‘It shows a receding glacier, replaced by a huge melt-water lake,’ he adds.



© DON JACOBSON



© ROBERT BOLTON
Canyons of New York
Robert Bolton
Highly Commended,
Urban
Fujifilm X-E1, 18mm, 1/80sec at f/2.8, ISO 200

◀ 'I took a walk in midtown New York and came to the iconic Chrysler Building,' says Robert. 'I was struck by its reflection in the building opposite. I had no tripod so stood very still in the gutter. It wasn't until converting the image to black & white that the image fully came to life.'

Endless, California
Michael Shainblum
DPReview Special Award
Canon EOS 6D, 14mm, 25secs at f/2.8, ISO 3200

◀ 'This is a self portrait taken in the Anza-Borrego Desert,' says Michael. 'It was about 105°F, so after taking a few exposures I would need to shut my camera off and let the sensor cool. The sky exposures were taken on a star tracker, then I shut the tracker off to take the foreground.'



© MICHAEL SHAINBLUM



© JAMES MENZIES

Main Strike James Menzies

Winner, Classic View

Canon EOS 5D Mark III, 17-40mm, 20secs at f/10, ISO 320

‘For many years I have been travelling to Arizona for monsoon storm chasing for two weeks in the season,’ says James. ‘Until my birthday this year, I had failed to obtain any real lightning at the Grand Canyon. On this day an approaching storm started dropping a few bolts, so I got into position at Lipan Point on the South Rim just in case it lasted a bit longer. As the storm approached the canyon around sunset, the lightning increased. As it started rolling over the North Rim, it let loose with one of the most prolific lightning displays I have ever seen. I could feel the heat of the lightning as it was only striking one or two miles away.’



© AZ JACKSON



© RAIATEA ARCURI

Coastal lava tubes Raiatea Arcuri

Overall Youth Winner

Sony Alpha 6000, 12mm, 0.4sec at f/11, ISO 100

‘This was captured along the Kona coast on the Big Island of Hawaii,’ says Raiatea. ‘What makes the Big Island special is the presence of lava tubes. Some of these tubes at the coast cause amazing water motion as the waves push water in and out. It can be an epic experience capturing it! The water can surge up to your waist and recede into the tube, creating a nice waterfall.’

A Mysterious Lone Figure Az Jackson

Winner, My USA

Canon EOS 5D, 24mm, 1/40sec at f/5.6, ISO 800

In this image taken in Brooklyn, New York, we find the lone figure of a man holding an umbrella while walking from the arches of the Brooklyn Bridge. As you can see, the mist surrounds him and helps to create an image of atmosphere. It's further assisted by the fact that Az has chosen to convert his image to black & white, emphasising the graphic scene.

The 2017 USA Landscape Photographer of the Year competition opens next year on 1 June and closes 1 September 2017. If you'd like to enter, or see more of the stunning images from the 2016 competition, visit www.usalpoty.com

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to add colour saturation

WHERE else in the world could this photograph have been taken, but Cuba? The faded plaster walls and 1950s car say it all, although I have to say that is a rather odd-looking Ferrari. Giovanni Cordioli's in-camera composition works well, I think, with the man in the foreground looking

directly towards the camera, positioned just in front of the car, and with the second man walking into frame from the opposite direction. The colours, textures and Cuba's faded grandeur all make this a compelling image. It just needs the colour saturation adjusted.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



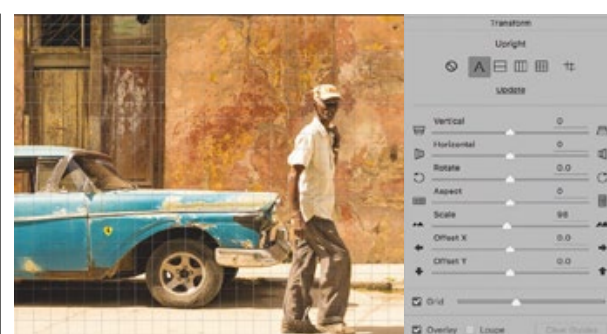
1 Apply Basic panel adjustments

I opened the raw image in Camera Raw, and clicked the Auto button to apply an Auto tone adjustment. I adjusted the Exposure slider and also fine-tuned the Highlights and Shadows sliders. I kept the white balance to the 'As Shot' setting.



2 Apply lens corrections

Having established the main tone adjustments, I added a little Clarity to accentuate the midtone contrast and also added some Vibrance to increase the colour saturation. In the Lens Corrections panel I checked Enable Profile Corrections to apply a profiled lens correction to the image.

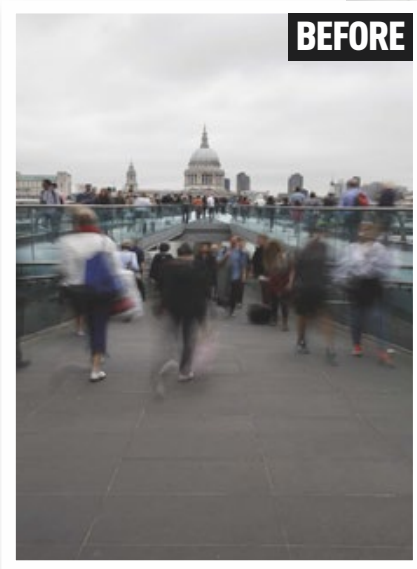


3 Correct the perspective

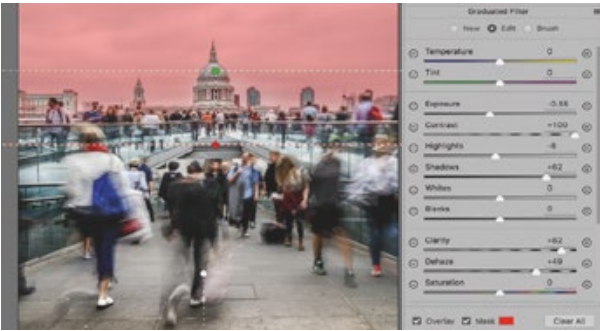
Finally, I clicked on the Transform tool in the Tool bar to enable the Transform panel. Here, I clicked to select the Auto Upright option, which auto-corrected the verticals and horizontal in the scene. I also reduced the Scale slider setting, and lastly applied a crop using the Crop tool.

How to add dramatic black & white contrast

THIS view of London's Millennium Bridge will be familiar to *Amateur Photographer* readers. Many a camera test has featured shots taken from this spot. Because it has been photographed so often it made it more of a challenge for Norman Raine to come up with a photograph that stands out. I took the TIFF original, edited it in Camera Raw and more or less matched Norman's own particular treatment of this image. In the following steps you'll notice that I applied a Dehaze adjustment to the sky to darken the clouds. However, the Dehaze adjustment ended up emphasising all the sensor spots in the sky, so these had to be retouched using the Spot Removal tool.



1 Crop to a square format
I first cropped the image to a tight square and then applied some Basic panel tone adjustments, where I set Highlights to -100 and Shadows to +100 to compress the tone contrast. To compensate for the loss of midtone contrast, I added +75 Clarity. This was followed by a Tone Curve adjustment to add more contrast to the shadows.



2 Add Graduated Filter adjustments
In this step I added a darkening Graduated Filter to the bottom, and a darkening Graduated Filter to the sky. But I also added positive Contrast, Clarity and Dehaze adjustments to increase the contrast in the clouds. I then switched to Brush edit mode to hide the adjustment below the skyline.



3 Convert to black & white
Next, I went to the Effects panel, where I added a moderate grain effect and a subtle Post-crop vignette. After that I went to the HSL/Grayscale panel and converted the image to black & white. Lastly, I went to the Split Toning panel and added a yellow colour to the highlights and a cooler, less saturated colour to the shadows.

Split Tone 1



Split Tone 2



Split Toning panel

THIS panel can be used to add a split-toning effect. This can work for photos that have been converted to black & white, but also for colour images to produce cross-processing effects. Use the Hue sliders to pick a colour hue for the highlights or shadows and the Saturation slider to adjust the colour intensity (if you hold down the Alt key as you adjust the



The Balance slider's effect on these images (left)

Hue slider you can see a temporary saturation-boosted preview). The Balance slider can be used to adjust the offset point between the Highlights and Shadows settings.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

COOPH Field Jacket

£356 • www.cooph.com

Michael Topham tries a stylish jacket specifically designed for photographers

At a glance

- Made from 100% Stotz EtaProof cotton fabric
- Light, breathable construction
- Large outer pockets

JACKETS made for photographers typically prioritise comfort and practicality ahead of fashion and style. To achieve all these things with one garment is a tall order, but that's what photography apparel manufacturer Cooperative of Photography (COOPH) has set out to do with its new Field Jacket.

Made from the same waterproof and windproof Stotz EtaProof cotton fabric used for Second World War Hurricane pilots' overalls, it has a light, breathable construction that feels neither bulky nor uncomfortable to wear. With four large exterior pockets at the front, two spacious inside lined pockets and a further hidden zippable pocket, there is so much space for storing your accessories, filters, wallet, keys, phone and other loose items that you won't know what to do with it.

The generously sized lower pockets at the front are so big they can hold a 70-200mm f/2.8 telephoto zoom or a small CSC with a lens attached. The two-way movable open-end zip allows you to fasten the jacket as normal, but also open it to your desired length at the bottom to prevent the jacket riding up when you sit down. Although it's not as thick as some winter jackets, it does a good job of keeping the wind and cold out, and offers excellent manoeuvrability while you're shooting.

Verdict

COOPH has designed a photographer's jacket that is not only practical and comfortable to wear, but one that looks the part too. It's smart without being too formal and is beautifully crafted for photographers who want to look good while having their kit within reach. The price may put some off, but as with all the fine things in life you certainly get what you pay for.

Sizes

Sizes range from small to extra, extra large. A size chart can be found on the company's website.

Colours

The jacket is available in black, camel brown or dark denim blue.

Zip

There are poppers to keep the central seam shut and a two-way movable open-end zip.



The fabric of the jacket feels special and gives the sense that it'll provide many years' use

ALSO IN THE RANGE

COOPH also produces a range of photography-related apparel, including gloves, hats, shirts, hoodies and T-shirts for both male and female photographers. If the Field Jacket is beyond your budget, but you fancy stylish clothing designed with photographers in mind, we'd recommend COOPH's shirts, which feature a lens-cleaning cloth sewn on the inside.



Amateur
Photographer
Testbench
GOLD
★★★★★

EDDYCAM SLiNG-1 wrist strap

● From €99 ● www.eddycam.com/en/SLiNGs



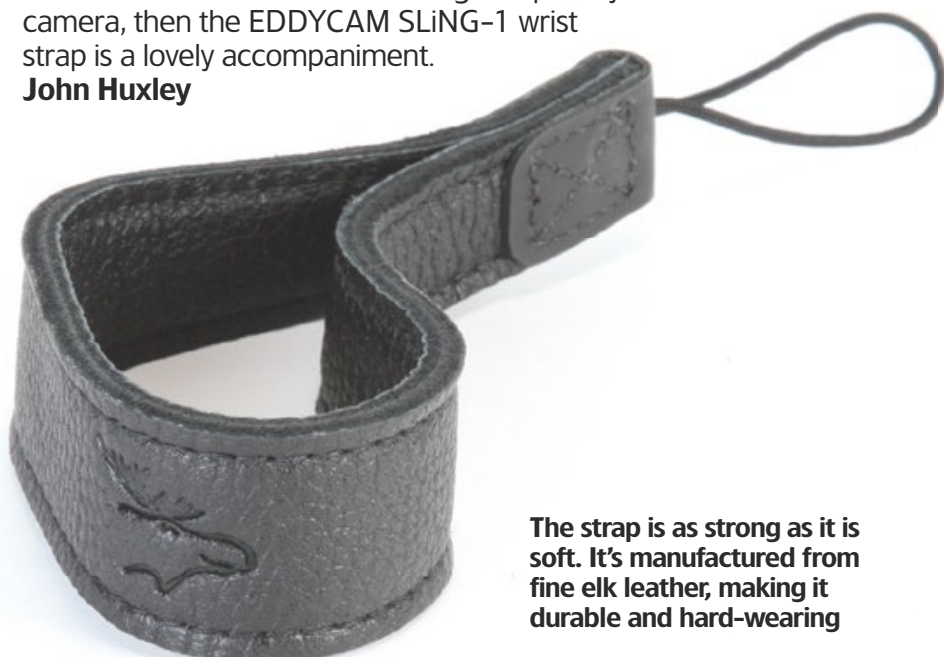
The EDDYCAM SLiNG-1 is a recommended alternative to using a traditional neck strap

IF YOU have ever used a wrist strap to carry your camera you may have found that the man-made materials they are usually made from can be quite harsh on your skin. Often they can cut into your skin and rub after a day's use. Similarly, leather can be very tough and stiff. None of this is true of the EDDYCAM SLiNG-1.

Each EDDYCAM strap is handmade from elk leather; leather so soft that it feels almost like neoprene. Another advantage of soft leather is that it will become more comfortable to hold as it wears in through use. With wide, secure stitching and a nylon cord for easy attachment to a camera strap loop, the SLiNG-1 is as strong as it is soft. The embossed EDDYCAM elk logo is a lovely finishing touch to the strap's exterior.

We tried the black version, although I have to say the black-natural contrast version is my favourite. This has a black exterior, with a natural tan leather finish on the inside of the strap, with tan stitching tying it all together. Brown-natural and all-natural versions are also available. Obviously this isn't a cheap camera wrist strap, but you do get a high-quality artisan product that should last a lifetime. If you have spent a small fortune on a classic-looking compact system camera, then the EDDYCAM SLiNG-1 wrist strap is a lovely accompaniment.

John Huxley



The strap is as strong as it is soft. It's manufactured from fine elk leather, making it durable and hard-wearing

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The quality of the D3400's JPEGs are good straight out of camera. However, the raw images were processed in Lightroom to apply a touch more contrast

Nikon D3400

The **D3400** is Nikon's latest entry-level DSLR, but does it represent a solid investment for those looking to buy their first serious camera? **Audley Jarvis** put it to the test

The Nikon D3400 is Nikon's latest entry-level DSLR and succeeds the D3300 that came out in 2014. Despite the two-year gap between the two models, there doesn't initially appear to be all that much to separate them, at least not in terms of their key specs. Both models are built around a 24.2-million-pixel APS-C CMOS sensor and Nikon Expeed 4 image processor, and both employ the same 11-point AF system and pentamirror optical viewfinder that provides 95% coverage. The headline addition for the D3400 is Nikon's SnapBridge technology, which uses Bluetooth to facilitate wireless image transfer between the D3400 and compatible mobile devices. The D3400 also offers significantly improved battery performance over its predecessor, with Nikon claiming that the camera

is able to record up to 1,200 images on a full charge, compared to 700 images on the D3300. On the flipside, the pop-up flash has a lower guide number than its predecessor (GN 7m @ ISO 100 compared to GN12), and the external microphone port has been removed.

Given that the D3300 is still available and around £70 cheaper, the question is, do the incremental upgrades make the D3400 worth the additional expenditure? Likewise, how does the D3400 stack up against its main rivals within the entry-level DSLR segment, namely the Canon EOS 1300D and Pentax K-50?

Features

The effective resolution of the D3400 remains unchanged from the D3300, as does the sensitivity range, which spans from ISO

100–25,600. If you feel the need to crank the ISO beyond this then there's a night vision mode (accessed via the effects option on the mode dial) that allows you to capture black & white JPEGs up to the equivalent of ISO 102,400. Shutter speeds range from 30sec to 1/4000sec plus Bulb, while the flash sync speed is 1/200sec.

In terms of video, the D3400 is able to record 1920x1080 full HD video at 60p/50p/30p/25p/24p along with 720p HD at either 60fps or 50fps. There's the option to adjust the sensitivity of the built-in microphone, although there's no headphone jack to monitor audio quality in real time.

Now to the D3400's headline feature – SnapBridge. This allows you to transfer images wirelessly from the camera to a smartphone or tablet, via an always-on Bluetooth low-energy (BLE)



Data file

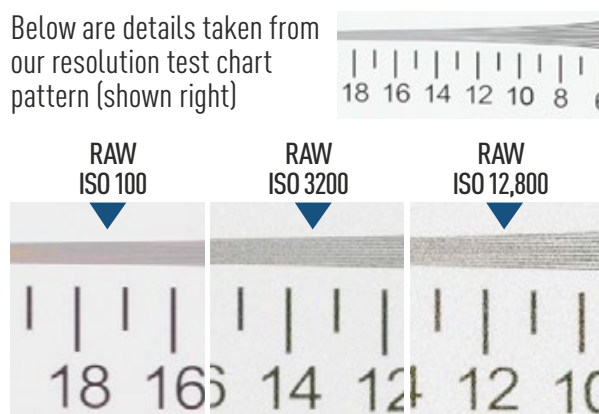
Nikon D3400

Price	£359 body only £409 with Nikkor 18-55mm f/3.5-5.6G AF-P VR lens
Sensor	24.2MP APS-C CMOS
Output size	6000x4000 pixels
Lens mount	Nikon F mount
Focal length mag	1.5x
Shutter speeds	30-1/4,000sec
ISO	100-25,600
Metering system	TTL exposure metering using 420-pixel RGB sensor
Exposure comp	±5EV in 1/3EV steps
Drive mode	5fps continuous shooting
LCD	3in fixed TFT LCD with 921k dot
Viewfinder	Pentamirror, 0.85x magnification Approx 95% coverage
Video	Full HD (1920x1080), HD (1080x720)
External mic	Built-in monaural microphone
Memory card	SD, SDHC, SDXC
Power	EN-EL14a Li-ion Approx 1,200 shots per charge
Dimensions	124x98x75.5mm
Weight	445g (with battery and card)

Nikon D3400

Resolution

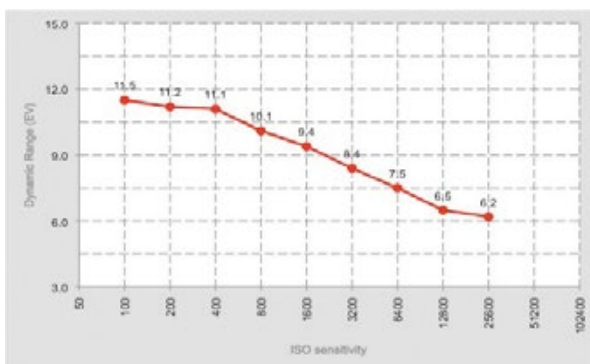
Below are details taken from our resolution test chart pattern (shown right)



Detail remains above 3,000l/ph until ISO 800 where it drops to 2,800l/ph. From here resolution does begin to tail off, with the highest native sensitivity setting of ISO 12,800 producing 2,200l/ph and the extended setting of ISO 25,600 producing 2,000l/ph. We advise shooting in raw to resolve the finest levels of detail.

Dynamic range

The D3400's dynamic range is very similar to that of its nearest rival, the Canon EOS 1300D. At ISO 100 the D3400 provides 11.5EV, which is actually a fraction below the 1300D's 11.7EV at the same sensitivity setting. However, pushing into the mid-range sensitivities the D3400 holds up slightly better with figures of 10.9EV at ISO 800 and 9.4EV at ISO 1600.



Noise

In-camera JPEG processing provides excellent results at ISO 100-400, with no image noise visible at ISO 100 and barely a trace at ISO 400. While a small amount of noise begins to creep in at ISO 800, it's only really visible at 100%. Similarly, ISOs 1600, 3200 and even 6400 also provide very usable results. At the higher settings of ISO 12,800 and especially ISO 25,600 image quality does show marked degradation.



connection. The D3400's SnapBridge doesn't include Wi-Fi, so remote control of the camera from your smartphone isn't possible – a feature that is available on the Canon EOS 1300D. However, Bluetooth is much less power-hungry than Wi-Fi.

While SnapBridge came in for some criticism at the time of its launch for being somewhat unreliable, these teething troubles appear to have been fully resolved. We encountered no problems at all setting it up, and it worked flawlessly during the course of our testing. In terms of functionality, you can choose to have SnapBridge automatically transfer all photos captured with the D3400 to your connected mobile device, or you can opt to manually select what you'd like to transfer. In addition, you can also specify whether to transfer images at their original size or limit file size to a maximum of 2MB per image.

Build and handling

Of course, there are plenty of smaller compact system cameras on the market, many of which come equipped with excellent electronic viewfinders, but for those intent on a DSLR with an optical viewfinder the D3400 is just about the smallest and lightest model on the market. In terms of construction the D3400 is encased in a protective polycarbonate shell, and while it clearly isn't in the same league as the magnesium-alloy casings found on more expensive Nikon DSLRs, it feels robust enough to stand up to the odd accidental knock that invariably comes with regular use. In common with the Canon EOS 1300D but unlike the Pentax K-50, it doesn't feature weather sealing.

While the D3400's sculpted handgrip is not especially large or deep, it provides enough space to wrap two to three fingers around, and is neatly complemented by a ridged thumb-rest on the back of the camera. Both are treated to a textured rubber finish that is both tactile and grippy, and together they allow the D3400 to sit comfortably in the hand.

Compared to its main entry-level rivals, the D3400's 95% viewfinder coverage is on a par with the Canon EOS 1300D, although the Pentax K-50 has both of them beaten with 100% coverage. Below the viewfinder sits a 3in, 921,000-dot fixed LCD display. While 921,000 dots has become the standard resolution for entry-level DSLR screens, it's still a big step up from the 460,000-dot displays found on many older entry-level DSLRs. There's no touchscreen control functionality, though – for that you'll need to step up to the Nikon D5500 or the Nikon D5600.

Performance

The D3400 uses the same Nikon Multi-CAM 100 phase-detection autofocus sensor module as its predecessor, and this provides 11 AF points arranged in a diamond formation across the central portion of the viewfinder. Only the central point is of the cross-type variety, with all the others being horizontal. Used in good light with the new 18-55mm AF-P VR kit lens, we found focus acquisition to be all but instantaneous. When light levels

The D3400 captured some beautiful colours in the Atlantic Ocean during this long exposure taken at Gull Rock in Cornwall



drop, however, so too does AF performance, especially when using one of the peripheral AF points. In really low light the D3400's built-in AF-Assist light and central cross-type AF point can usually be relied upon when the main subject is within close proximity.

When used in live view mode, the D3400's contrast-detect autofocus remains impressively quick and is noticeably faster to lock on than the Canon EOS 1300D we reviewed in AP 10 September. Even when light levels drop below optimal the D3400 remains relatively snappy, although in really poor light some lengthy focus hunting does invariably creep in.

As regards AF modes, the D3400 is well served with single-servo (AF-S), continuous-server (AF-C) and automatic (AF-A) options. Predictive focus tracking is activated automatically, although the 11 AF points are quite widely spaced across the viewfinder, and consequently the D3400 doesn't particularly excel in this respect. Anyone looking for a DSLR to regularly shoot fast action with would find themselves much better served by the 39-point AF system of the D5500/D5600, or the 51 points found on the Nikon D7200.

Continuous shooting maxes out at 5fps, which compares favourably to the 3fps burst speed of the Canon EOS 1300D, but is slightly slower than the Pentax K-50's 6fps. During testing we were able to record just over 100 full-resolution JPEGs with autofocus set to AF-S mode before the buffer filled. Set to raw, the figure dropped to 18 consecutive images, while in JPEG+raw the figure dropped to just six consecutive images. In performance terms, this puts the D3400 very much on a par with the Canon EOS 1300D, which provided almost identical figures.



For and against

- ✚ Small and easy to use
- ✚ Generous range of exposure modes
- ✚ Provides access to Nikon's huge lens range
- ✚ Excellent image quality
- ✖ Currently a little pricey compared to the D3300
- ✖ Removal of external microphone jack

Verdict

JUDGED on its own merit, there's a lot to like about the D3400. It's a well-thought-out and nicely designed camera that caters for the needs of first-time DSLR owners in a number of different ways. From its simplified physical controls to its instructive guide mode, the D3400 sets out to be accessible and to help new DSLR owners get the best from it.

In keeping with its positioning as an entry-level DSLR, the D3400 is not overlaid with advanced features, but it still provides all the tools you need to get great photos. Image quality from the D3400 is, on the whole, excellent. The sensor resolves impressive levels of fine detail and allows room to crop captured images without adversely affecting overall image quality.



Exposure metering and automatic white balance both prove reliable and consistent, enabling the D3400 to deliver balanced images with true-to-life colour reproduction – at least when the picture control is set to the 'standard' setting.

Our only slight reservation is that its current price is a little on the high side.

Opt for the older yet still capable Nikon D3300 and you could save around £70.



FEATURES	7/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10

Focal points

Despite its entry-level status, the D3400 features everything you need to take excellent images

Active D-Lighting

Accessible via the main in-camera menu, this long-standing Nikon image-enhancement feature is designed to lighten shadows and preserve highlight detail.

Picture control

Located in the shooting menu, the picture controls help to define the camera's in-camera JPEG processing. The D3400 provides seven picture-control options.

Retouch menu

The D3400 provides a fairly extensive retouch menu, from which you can convert raw files to JPEGs and make many adjustments to captured images in-camera.

Built-in flash

The D3400's built-in flash has a GN of 7m @ ISO 100. This is slightly less powerful than the D3300 flash, which has a guide number of 12.

Mode dial

The D3400's mode dial provides access to a generous range of exposure modes, including program, aperture priority, shutter priority, manual, guide mode, auto, effects and forced flash off.

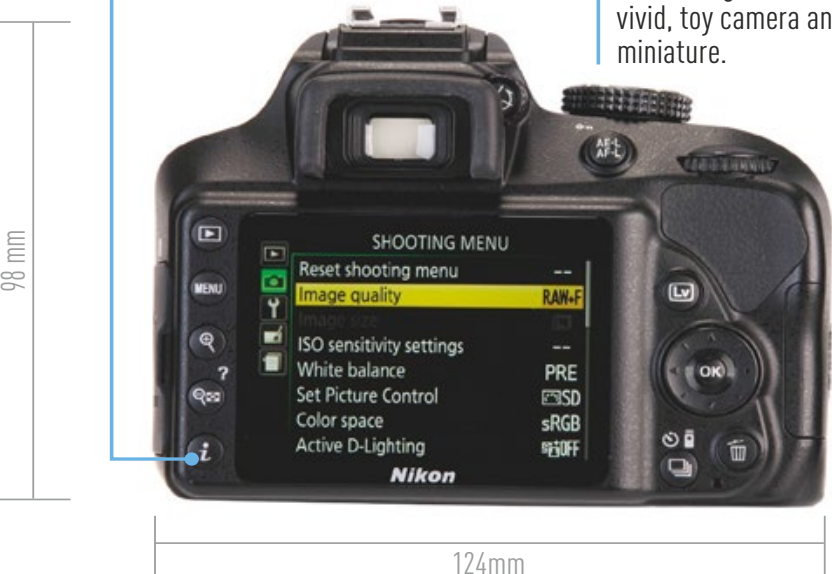


Quick menu

Pressing the 'i' button on the back of the D3400 brings up a quick menu on the rear LCD display, providing convenient access to the key settings.

Effects filters

Accessed from the effects setting on the mode dial, the D3400 offers 10 individual digital effects filters. These include night vision, super vivid, toy camera and miniature.



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At a glance

£999

- 1in, 20.1-million-pixel, Exmor RS CMOS sensor
- Zeiss Vario-Sonnar T* 24-70mm equivalent f/1.8-2.8 lens
- 125-12,800 (expandable to ISO 80 and ISO 100)
- 315-point hybrid AF system
- Up to 24fps continuous shooting

Sony Cyber-shot DSC-RX100 V

There's stiff competition in the premium compact market, so can the **RX100 V** do enough to justify its price tag? **Michael Topham** tests Sony's latest pocket rocket

For and against

- + Excellent image quality for a camera so small
- + Super slow motion and 4K video capabilities
- + 24fps continuous shooting with autofocus
- Lacks touchscreen functionality
- Poor battery life (220 shots)
- No rubberised handgrip (optional AG-R2 rubberised attachment grip is available for £13)

Data file

Sensor	1in, 20.1-million-pixel, Exmor RS CMOS sensor
Output size	5472x3648
Image processor	Bionz X with front-end LSI
Shutter speeds	30-1/2000sec (mechanical) 1-1/32000sec (electronic)
ISO	125-12,800 (extendable to ISO 80/100)
Exposure comp	±3EV in 1/3 steps
Drive mode	24fps continuous shooting
Video	4K (3840x2160) Full HD (1920x1080)
Viewfinder	0.39-type EVF 2.36 million dots
LCD	3in, 1.23-million-dot tiltable screen
Memory card	SD, SDHC, SDXC
Power	NP-BX1 (up to 220 shots)
Dimensions	101.6x58.1x41.0mm
Weight	299g (inc battery and card)

The lifecycle of different cameras varies considerably, and while it's not uncommon to wait as long as four years for some DSLRs to be superseded by the next model, the waiting time in a compact series is usually much shorter. A good example is Sony's RX100 series, which has presented five new models in as many years. The original RX100 that surfaced in 2012 broke new ground in the way it became the first truly pocketable compact of its kind to squeeze a 1in-size sensor within its petite body – something that helps to give these types of cameras a distinct edge over smartphones and much more basic compacts with smaller sensors. To fight off competition

The RX100 V delivers superb image quality for a camera of its size. It's a convenient substitute for larger cameras and fits all but the smallest pockets

from the likes of Canon and Panasonic, Sony has released the fifth member of its RX100 series, but does this latest model answer some of the criticisms we picked up on when we tested the RX100 IV last year?

Features

It's easy to judge a camera by its appearance, and although the RX100 V looks much like its predecessor, it promises big changes beneath the surface of its hard-wearing aluminium chassis. Compared to the 20.1-million pixel Exmor R back-illuminated CMOS sensor you get in the RX100 II and RX100 III, the configuration of the sensor in the RX100 V is different. Sony describes the latest sensor as 'newly developed', but it shares the same stacked CMOS design as its precursor and continues to offer a sensitivity range of ISO 125–12,800, with the option to expand it to ISO 80 and ISO 100. At just 2mm thin, the Exmor RS sensor repositions the circuitry from the



edges of the sensor behind the photodiodes, or pixels. By doing so, it prevents such high volumes of data having to work its way to the edge of the sensor, which results in a data-readout speed that's said to be 5x faster than conventional sensors.

To ensure the RX100 V feeds the data to its Bionz X processor at a speed it's capable of dealing with, it incorporates DRAM memory directly behind the sensor to act as a buffer, which works in harmony with a newly developed front-end LSI processor that we've recently seen used within Sony's flagship A-mount model, the Alpha 99 II. The RX100 V's advanced sensor and processor technology brings it bang up to date and allows the camera to shoot faster for longer.

So just how much faster are we talking? Compared to the RX100 IV that maxed out at 16fps, this model has the ability to shoot at 24fps with continuous autofocus. It can shoot at shutter speeds up to 1/32,000sec thanks to a new

anti-distortion electronic shutter designed to minimise distortion and deploy beyond the mechanical shutter's 1/2000sec limit. The RX100 V's speed improvements don't end here, though. It's possible to record slow-motion video footage at up to 960fps (40x the normal frame rate) for twice as long as you could on the RX100 IV. Added to this is 4K video recording with full pixel readout and no pixel binning, although there's still no in-built mic port or headphone socket.

The RX100 V's focusing ability is another area where it makes great strides. By implementing a faster and more precise Hybrid AF system, the acquisition speed of focus is now rated at 0.05sec, which is 0.04sec faster than the RX100 IV. On top of this there's a dense coverage of AF points with as many as 315 phase-detection AF points covering 65% of the sensor's image area. With the option to shoot at 24fps with AF/AE tracking for up to 150 shots, the RX100 V certainly seems

well-equipped for freezing the action at any split second.

Elsewhere, the RX100 V inherits many of the features we've seen before. Those familiar with the RX100 series may recall the RX100 and RX100 II models were equipped with a f/1.8-4.9 (28-100mm equivalent) lens, but like the RX100 III and RX100 IV, the RX100 V features a faster Zeiss Vario-Sonnar T* f/1.8-2.8 lens covering a wider, but not quite as long, 24-70mm equivalent focal length. The pop-up and retractable 0.39-type electronic viewfinder with its 2.36-million-dot resolution is identical to that on the RX100 IV and the 3in, 1.23-million-dot tilting screen is the same too. It's rather disappointing to find that touchscreen control is once again omitted, especially when its closest rivals and other new models such as the Sony Alpha 6500 are now featuring touch-panel operation.

Despite its pocket-compact status, there's advanced exposure control and a full suite of manual modes for more experienced

users, with a wide selection of scene-selection modes for those who'd prefer simply to point and shoot. A built-in pop-up flash is positioned centrally above the lens, and Wi-Fi connectivity with NFC is also present for those who'd like to transfer images to a mobile device or fire the camera wirelessly using the Sony Play Memories or Smart Remote Control apps.

The camera uses the same rechargeable NP-BX1 battery pack as previous models. In the past we've seen the RX100 IV take a hit in terms of the number of shots it could manage on a single charge compared to the RX100 III. It's a similar story here, and unlike the RX100 III that could shoot 320 shots on a single charge and the RX100 IV that had a 280-shot battery life, the RX100 V's battery is rated at a rather meagre 220 shots.

Build and handling

Place the RX100 V beside the RX100 IV and you'll quickly realise that it's almost a





The RX100 V's Dynamic Range Optimiser was used here to retain shadow detail in the foreground

carbon copy of its predecessor. The only obvious way of telling them apart is by glancing at the model name printed on the top-plate or the custom button icon, which now displays the delete/trash icon but performs the same task. It has exactly the same footprint as the RX100 IV and weighs the same at a fraction under 300g.

The good news about the body size and shape being identical is that it's compatible with a wide range of accessories that existing RX100 users may already own. A must-have accessory for users looking to enhance the feel of the camera in the hand is the optional AG-R2 rubber attachment grip (£13) compatible with all RX100 models. The truth is the RX100 V doesn't feel anywhere near as comfortable, secure or as stable in the hand without the attachment grip. One of the reasons for this is the camera's ultra-smooth metal finish. Although this adds to its premium-compact status and provides excellent protection from the occasional knock, it makes it rather slippery to hold in the hand.

The RX100 V offers very sophisticated control for a camera so small. To get around the issue of there not being enough space on the body for large buttons and dials, it provides a decent level of customisation from the main menu. The function menu loaded using the Fn button grants access to frequently adjusted shooting, image and exposure settings. The 12 listed settings can be ordered and assigned to your most commonly used variables. My only reservation with the Fn button is that it's quite difficult to locate when you're shooting in high-contrast conditions and you have the viewfinder raised to your eye. I found myself accidentally hitting the menu button instead of the Fn button

numerous times. The RX100 V isn't best suited to those with large hands or big fingers. It's also worth noting that the camera is difficult to operate when wearing gloves.

As well as the rear scroll dial, there's a second control ring around the lens allowing control of both aperture and shutter speed to be made on the fly. It has a diamond-knurled texture and can be customised to control a variety of effects including ISO, white balance, creative style, picture effect, exposure compensation ($\pm 3\text{EV}$) and zoom. Set to the latter, I discovered that it offers excellent control when you want to adjust the zoom precisely – a minimum of two twists are required to get the zoom from wideangle to full telephoto.

Running your thumb down the left edge of the body and flicking the finder switch springs it into life, but like the RX100 IV you need to pull the eyepiece towards you to engage it correctly and obtain access to the dioptre. The pop-up design is superb, with the in-built eye sensor providing an automatic transition between the LCD and EVF and vice versa. The camera powers down when it's pushed flush with the top-plate, but as good and as clear as the viewfinder is, there are still a couple of things to be wary of.

It's instinctive to use your left thumb to push the EVF back in before it's pushed down, but doing so will get you reaching for your lens cloth to wipe off the finger marks you've just made. You'll also want to avoid pushing the EVF too hard against your eye as there's very little resistance to prevent it from being accidentally nudged back in.

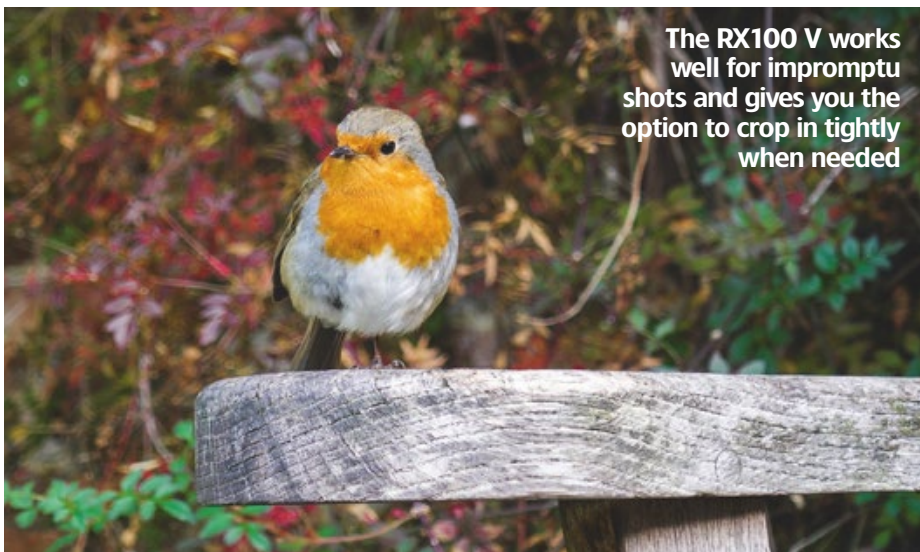
Performance

The developments that have been made centre around the AF system and high-speed

This super-shallow depth of field was created by shooting at the long end of the zoom at the maximum aperture ($f/2.8$)



The RX100 V is able to shoot wider than the original RX100 and RX100 II



The RX100 V works well for impromptu shots and gives you the option to crop in tightly when needed

Anti-distortion shutter

ONE OF the side effects of equipping a camera with an electronic shutter is the rolling-shutter phenomenon created when you try to freeze an extremely fast-moving subject at high speed. Rather than capturing an image of the whole scene at a single instant in time, the electronic shutter scans the scene, a process that can often lead to a high-speed subject being rendered as skewed or distorted.

The severity of the distortion depends on the speed of the subject you're photographing. For example, you wouldn't expect the

rolling shutter to affect an image of a golfer slowly putting a ball on the green, but if you were to attempt to photograph a golfer swinging fast with a driver off the tee it's likely to result in the golf club appearing as if it's bowed or flexed. One of the benefits of the RX100 V's stacked CMOS sensor technology is that it provides an extremely fast signal readout, and by combining this with the RX100 V's anti-distortion shutter Sony claims that it has effectively reduced the problems that are typically associated with the rolling shutter effect.

Focal points

Its fast burst speeds and new AF system are the headline features, but there's much more besides

Focus peaking

The RX100 V offers three focus-peaking strengths (low, mid and high) as well as three peaking colours (red, yellow and white). It's used to help acquire optimum focus in manual-focus mode.

PlayMemories

Sony's application download service lets you add new functions and capabilities to the camera. There are apps to enhance and express your creativity, and others to allow your smartphone to function as a camera's remote control.

Built-in ND filter

The RX100 V features a built-in ND filter that can be used to create long exposures where you'd like to shoot up to 3 stops slower. It can also be used to cut down the amount of light entering the lens in bright conditions, allowing you to use wider apertures in combination with the electronic shutter.

Silent shooting

To operate the camera silently you'll first need to set the RX100 V's shutter type to electronic before turning the camera's audio signals off from the main menu. By doing so, you can shoot quiet scenes and noise-sensitive subjects in silence, even during continuous shooting.



Adjustable screen

The RX100 V's screen can be angled upwards by 180° for selfie shooting. Shooting from low angles is made easy and the screen can also be tilted down by 45° to aid composition when it's held high above crowds and spectators.

Underwater housing

Sony has designed an MPK-URX100A underwater housing for the RX100 V, which is also compatible with all other models in the RX100 series. It features a dual-gasket design for ultimate protection at depths of up to 40m (130ft). Its large shutter button and zoom levers are designed to make operation simple, and there's a 67mm filter mount to add filters or a conversion lens. Available now, the housing costs £320.





The RX100 V can focus within 5cm of a subject at the wide end of the zoom (24mm) and within 30cm of a subject at full telephoto (70mm)

➤ shooting capabilities. The 0.05sec focus-acquisition speed is hasty by compact terms, and no sooner is the shutter button half-depressed than the AF point illuminates green to indicate focus has been achieved. The camera feels just a fraction faster at locking onto subjects than the RX100 IV, and you're best off leaving the bright-orange AF assist beam to auto if you're attempting to shoot close subjects in low light.

There were barely any signs of hunting back and forth, and it's hard not to be impressed by how well the focus-tracking performs. After setting the focus mode to continuous and the focus area to lock-on AF, I positioned the AF point in the centre of the frame and successfully tracked a group of cyclists as they passed in front of me. This AF tracking works particularly well with the 24fps continuous shooting and increases the chances of getting that pin-sharp shot of the action right before your eyes. This sounds very positive, but the user experience could be even better by adding a touchscreen to aid AF-point selection. We've been waiting five years for this and it seems we'll be waiting a while longer yet.

The RX100 V has no difficulty rattling out 150 Extra Fine JPEGs at 24fps – a jaw-dropping figure and a big jump from the 44 Extra Fine JPEGs the RX100 IV shoots at 16fps. Switching the file format to raw sees the RX100 V record 72 images at 24fps. This is considerably more than the 29 raw files the RX100 IV can record.

Video

The RX100 V offers advanced video recording functionality. Its 4K footage is lovely and crisp, but if you'd like to avoid the pesky whirring of the lens being recorded in your soundtrack it's

best not to use the zoom after the record button has been pressed.

The real fun begins when you experiment with the slow-motion shooting, or high-frame rate (HFR) mode as it's labelled on the mode dial. In principle, it works in exactly the same way as the RX100 IV's slow-motion mode; the difference is that it lets you record slow-motion clips for double the length at up to 960fps. To put this frame rate into perspective, 1sec of real-time footage shot at 960fps is slowed down to about 40secs. Uses for it can range from watching how birds and insects dance in flight to analysing your golf swing at the driving range.

It must be said that the HFR mode isn't the most intuitive and it could really benefit from an overhaul or quick-start guide to make it easier for users to understand how the settings work. Before capturing slow-motion footage the camera must be focused and the exposure set. Only then can you put the RX100 V into its standby mode, which means you're ready to begin recording with a press of the movie record button.

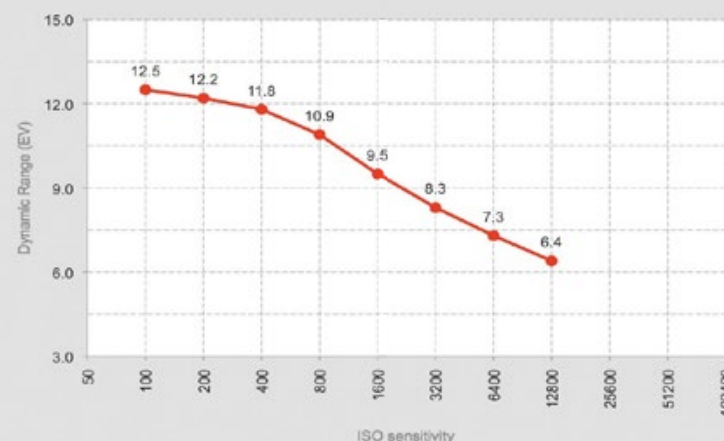
There are two ways to capture slow-motion footage. Start trigger begins recording the second you press the movie-rec button and the footage is displayed live via the screen or the EVF, making it easy to track a moving subject. The alternative option is to use the end trigger setting, which starts recording continuously as soon as the camera enters its HFR standby mode. The slow-motion results are fascinating to watch, but I found it frustrating that the mode can't be used with the self-timer. This made it impossible for me to record slow-motion footage of my golf independently and required an assistant to trigger the movie-rec button. AP

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

We have the RX100 V's 1in, 20.1-million-pixel, Exmor RS CMOS sensor to thank for its excellent image quality performance. With the same pixel count as the RX100 IV and RX100 III, the RX100 V doesn't make any major strides in terms of the detail it resolves, but it continues to offer an improved dynamic range, better low-light performance and reduced levels of noise compared to compact cameras with smaller 1/2.3in and 1/1.7in sensors. Push beyond ISO 1600 and you'll need to be prepared to make compromises in image quality, but it's still possible to create usable results by applying some noise reduction to raw files in post.

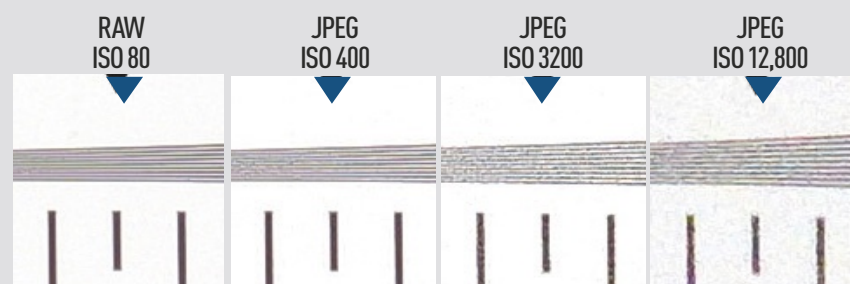
Dynamic range




The dynamic range figures aren't dramatically different to those we've recorded in the past on the RX100 IV or the RX100 III. Our lab results tell us that at ISO 100 the sensor offers a respectable 12.5EV range, which only falls fractionally below 12EV at ISO 400. Such high figures at the low end of the sensitivity range indicate that there's plenty of scope when it comes to returning detail to shadowed areas from raw files. The dynamic range drops approximately 1EV at each ISO setting beyond ISO 400, with 9.5EV being recorded at ISO 1600 and 8.3EV being recorded at ISO 3200. Figures remain above 6EV right up to the RX100 V's top sensitivity setting of ISO 12,800.

Resolution

Below we show details from our resolution chart test pattern (right). Multiplying the number beneath the lines by 200 gives the resolution in lines per picture height.



Set to its lowest expanded ISO 80 setting, the sensor resolves 3,000l/ph. The level of detail resolved by the sensor remains at this figure up to ISO 400 and it's only when the sensitivity is pushed beyond this point that we begin to see the resolution start to drop. At ISO 800 it reaches 2,800l/ph, with 2,600l/ph being recorded at ISO 1600 and ISO 3200. As the sensitivity is increased further noise affects the resolution slightly more. It manages to resolve 2,400l/ph at ISO 6400 before dropping to 2,200l/ph at its sensitivity ceiling.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 80



RAW ISO 200



JPEG ISO 800



RAW ISO 3200



JPEG ISO 6400



RAW ISO 12,800



At the time of testing, Adobe Camera Raw didn't support the RX100 V's raw files so we reverted to using Sony's Image Data Conversion software (version 4.2.06) to convert our raw files before examining them alongside our JPEGs. With noise reduction switched off, the RX100 V produces clean, noise-free raw files between ISO 80 and ISO 400. Luminance noise is kept well under control up to ISO 800, but does become more obvious when you begin to push to higher sensitivities. Colour noise is evident in dark shadowed regions in raw files at ISO 3200 and above, but the noise reduction that's applied to JPEG files makes it less intrusive. In the worst-case scenario you could push to ISO 6400 and achieve a usable image with vigilant application of noise reduction in post-processing, but I'd avoid ISO 12,800. For the finest results shoot in the raw format, preferably below ISO 800.

The competition



Canon PowerShot G7 X Mark II

Price £549
Sensor 20.1MP CMOS, 1in
ISO 125-12,800
Continuous shooting 8fps
Reviewed 5 July 2016



Panasonic Lumix DMC-LX15

Price £599
Sensor 20.1MP MOS, 1in
ISO 100-25,600
Continuous shooting 10fps
Reviewed Not yet tested



Sony Cyber-shot DSC-RX100 IV

Price £749
Sensor 20.1MP CMOS, 1in
ISO 125-25,600
Continuous shooting 16fps
Reviewed 29 July 2015



Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

IF SOMEONE told me a few years ago that pocket compacts would be able to shoot full-resolution 20MP files at 24fps for up to 150 frames I wouldn't have believed them. Sony has taken the RX100 V into new territory with regard to shooting speed. As pocket compacts go, the RX100 V packs a lot of power for its size and complements this with a fast and responsive autofocus system that's by no means out of its depth when asked to track moving subjects or lock on in poor lighting conditions.

As impressive as it is to see phase-detection AF and 24fps continuous shooting being offered in such a small camera, its utility could be lost on a vast majority of users who don't regularly shoot action, sports or subjects that demand these features. The improvements have seen the price rise considerably and the extra demands that are asked of the sensor and processor have a major affect on battery life to the point where you're always fretting about running out of power.

Its speed performance and image quality are excellent, but the RX100 V is still far from being the perfect pocket compact and it's disappointing that Sony hasn't concentrated its efforts on improving faults that we've pulled previous RX100-series models up on before. The RX100 V is calling out for a touchscreen to bring it in line with the competition, which would also make it easier to refine



the position of the AF point and improve the user experience of reviewing images in playback mode. The tiny buttons, lack of a hand grip and convoluted menu system are other areas that still need to be addressed.

To summarise, the RX100 V is a very capable premium pocket compact, but once again we're left saying it has the potential to be even better. If you don't require the blazing speed of this model, you could save yourself money by looking at one of the four previous models in the RX100 series, all of which are still available to buy. If 4K video and slow-motion capture aren't for you, but you'd like an EVF and superb image quality, the Sony RX100 III remains a great choice. Best of all, it'll save you £400 that you might have spent on the RX100 V.



FEATURES	9/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



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Box or brollies?

Q I am keen to set up a simple portrait-studio flash arrangement at home. I'm thinking of using a flash on the camera for catchlights, plus two lights on stands on either side of the subject. Of course, there is plenty of choice available for studio lighting, but I am not sure whether I need softboxes or umbrellas to diffuse the light. I also see that you can get a combination of the two. Can you advise what each type offers and how they compare?

Linda Yardley

A There are subtle differences between an umbrella and a softbox. An umbrella is both inexpensive and convenient because it's simple to collapse and store. It gives a very diffused light, although you may find that



An umbrella will give you a very diffused light

you have to use a higher power setting as the light is reflected.

A softbox gives more directional light, but it's still diffused. You often see one softbox being used as the main light source and some secondary lights to balance the shadows.

Umbrellas are often used in pairs to reduce shadows to a minimum. It depends on what you want to achieve. Another way of thinking about it is that umbrellas mimic the kind of lighting you get outdoors, while a softbox is more like the light you get from a window in the day time.

A basic studio flash starter kit will often consist of one softbox and one umbrella, with the idea being that you use the softbox for the main side-light source and the umbrella to fill in shadows as required. It's usually easy to fit a second umbrella instead of the softbox if you need it.

Shutter doesn't return?

Q I took my Nikon D5300 for a trial run recently and photographed some old houses on AV mode. What I notice is that when I press the shutter button, the mirror doesn't flick back unless I release the shutter button. I was a bit concerned about this and have been into my local camera shop to enquire about it. They said that it was because I wasn't used to how quiet the shutter was, but this isn't the point. When I click the shutter it should click and flip back, which is not what I'm getting when I press the shutter. It's like it's in bulb mode. Can anyone advise me please?

Louise

A It sounds like the camera is in quiet-shutter mode. This is just like normal single-shot mode but the mirror doesn't return and re-enable the viewfinder view until you fully release the shutter button. Much of the noise the camera makes comes from the reflex-mirror mechanism making some noise when it flips, but the sound of it flipping back down can be delayed until you release the

shutter button. Quiet mode also mutes the focusing beep. You can change to a different mode by pressing the shutter-mode button near to the lens mount release button. You should find that your camera is shown in the screen in Q (quiet) mode.

Black screen

Q I am trying to do some macro photography and bought a set of inexpensive eBay Micro Four Thirds fit extension tubes to work with my Olympus OM-D E-M5 and M.Zuiko 45mm f/1.8. They are advertised as being fully compatible and there are electrical contacts so the lens can communicate with the camera. However, when I try the tubes there is no view through the viewfinder or the LCD screen at the back. All I see is screen information, but there is no view through the lens. It's just black. It only happens when using the extension tubes. I have also tried the 12-60mm kit zoom with the tubes and the same thing happens. I thought I would check with you first before sending the tubes back.

Grant Irlam



On the extension tube there should be a hole for the camera's locking pin

A The most likely cause for this problem is that the extension-tube mount is not letting the camera body's locking pin fully engage when the tubes are mounted. Unless the pin is able to fully extend into the flange of the extension-tube mount, the camera doesn't display sensor output. There is one thing you could try. On the back of the extension tube, look to see if

the hole to accommodate the pin is there and then see if it's large and deep enough to allow the pin to fully engage. There may be a manufacturing fault that prevents the lens from rotating in the mount to allow the pin to line up with the hole. If you can remove the tube without pressing the lens-release, then that will be what the problem is.

Q&A compiled by Ian Burley

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In the bag



Craig Roberts is a landscape and travel photographer who has been supplying

images to magazines for more than 20 years. He makes videos for YouTube and his e6 subscription channel. Visit www.craigrobertsphotography.co.uk

Olympus OM-D E-M1 and Olympus Pen E-P5

1 I've been shooting with the OM-D system for about three years now and sold the last of my Canon gear six months ago. I love the quality and compactness of the mirrorless system, plus how you can customise the cameras to suit each individual.

Olympus M.Zuiko Digital ED 12mm f/2

2 When shooting with the Canon, the 24mm was my favourite lens for landscapes and this has continued in Micro Four Thirds with the equivalent focal length. If I'm not shooting with the Olympus M.Zuiko 12-40mm Pro zoom lens, this is my go-to favourite.

Olympus M.Zuiko Digital ED 17mm f/1.8

3 I'm not much of a telephoto shooter, so if I'm not using the 12mm (see number 2, above), then I'm usually shooting with the 17mm (35mm equivalent) lens. I love using this lens with the E-P5 in the urban landscape and it's ideal for street photography too.

Lee Filters Seven5 system

4 These filters are the ideal accompaniment to a mirrorless camera system. The Lee Filters system has all the quality of the Lee 100mm system in a more compact and lightweight form. I carry grad filters, both hard and soft, a polariser and a range of ND standard filters.

Canon PowerShot G7 X

5 I make photography vlogs (video blogs) for YouTube and the Canon G7 X is my video camera of choice. This sits on the end of either a selfie stick or the GorillaPod tripod. It gives fantastic HD quality, but I have never actually taken a still image with it!

TASCAM DR-05 & RØDE smartLav+ microphone

6 I've always been fussy about quality, so for my videos good audio goes hand in hand with good picture quality. Using a separate Lavalier mic makes it easier to hear my voice on windswept landscapes.

List of kit Olympus OM-D E-M1, Olympus Pen E-P5 + VF-4 viewfinder, Canon PowerShot G7 X, cable release, Olympus 12mm f/2, Olympus 17mm f/1.8, Olympus 25mm f/1.8, Olympus 45mm f/1.8, Sigma 60mm f/2.8 DN, Selfie stick, Lee Seven5 filter system pouch, Lee Seven5 filters, Lee Seven5 filter holder, Tascam DR-05 audio recorder, Rode smartLav+ microphone, batteries for Olympus cameras, GorillaPod tripod.



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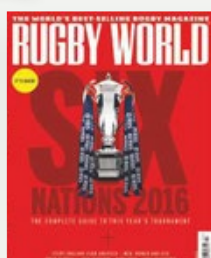
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Inside the Minolta XD-7 with the metal focal-plane shutter running vertically

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CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £155.00
CANON 55 - 200mm f4.5/5.6 USM MK III.....	MINT £59.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00

SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABILISER.....	EXC++ BOXED £475.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

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CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm F2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

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NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
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NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
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NIKON 70 - 300mm f4.5/5.6 G IF-ED AFS VR LATEST.....	MINT BOXED £345.00
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TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX.....	MINT BOXED £275.00
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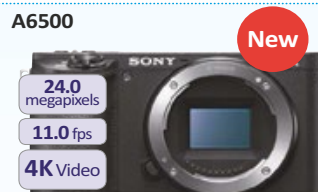
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Panasonic



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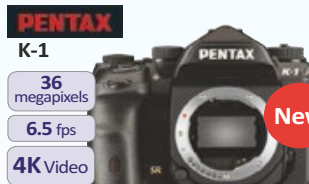
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EF 85mm f1.2L II USM	£1649
EF 85mm f1.8 USM	£279
EF 100mm f2.8 USM Macro	£449
EF 100mm f2.8L Macro IS USM	£899
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£229
£165 Inc. £20 Cashback*	
EF-S 10-22mm f3.5-4.5 USM	£469
£419 Inc. £50 Cashback*	
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF 16-35mm f2.8L Mk II USM	£1499
New EF 16-35mm f2.8L III USM	£2349
EF 16-35mm f4L IS USM	£999
£819 Inc. £80 Cashback*	
EF-S 17-55mm f2.8 IS USM	£599
£549 Inc. £50 Cashback*	
EF-S 18-55mm f3.5-5.6 IS STM Lens	£189
EF-S 18-135mm f3.5-5.6 IS STM	£295
EF-S 18-135mm f3.5-5.6 IS USM	£449
£399 Inc. £50 Cashback*	
EF-S 18-200mm f3.5-5.6 IS	£389

EF 24-70mm f2.8L IS USM II	£1999
EF 24-70mm f4L IS USM	£829
£535 Inc. £160 Cashback*	
EF 24-105mm f3.5-5.6 IS STM	£349
New EF 24-105mm f4L IS II USM	£1129
EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4-5.6 IS STM	£229
£199 Inc. £30 Cashback*	
EF 70-200mm f2.8 L IS USM II	£1999
EF 70-200mm f4L IS USM	£1019
EF 70-300mm f4.0-5.6 L IS USM	£1259
£909 Inc. £120 Cashback*	
EF 100-400mm f4.5-5.6L IS USM II	£1999



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£585
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S ED	£649
24mm f1.4 G AF-S ED	£1789
£1704 Inc. £85 Cashback*	
24mm f1.8 G AF-S ED	£629
28mm f1.8 G AF-S	£559
35mm f1.8 G ED AF-S	£439
40mm f2.8 G AF-S DX Micro	£239
50mm f1.4 G AF-S	£385
£345 Inc. £40 Cashback*	
58mm f1.4 G AF-S	£1349
£1264 Inc. £85 Cashback*	
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£499
85mm f1.8 G AF-S	£430
105mm f2.8 G AF-S VR IF ED Micro	£749
135mm f2.0 D AF DC	£1099
180mm f2.8 D AF IF-ED	£739
300mm f4.0E AF-S PF ED VR	£1489
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£9729

10-24mm f3.5-4.5 G AF-S DX	£729
£689 Inc. £40 Cashback*	
16-80mm f2.8-4G ED AF-S DX VR	£860
16-85mm f3.5-5.6 G ED AF-S DX VR	£569
17-55mm f2.8 G ED DX AF-S IF	£1315
£1230 Inc. £85 Cashback*	
18-35mm f3.5-4.5G AF-S ED	£619
£579 Inc. £40 Cashback*	
18-105mm AF-S DX f3.5-5.6 G ED VR	£219
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-300mm f3.5-5.6 ED AF-S VR DX	£849

SIGMA

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24-70mm f2.8 G ED AF-S	£1599
£1514 Inc. £85 Cashback*	
24-85mm f3.5-4.5 AF-S G ED VR	£429
24-70mm f2.8E AF-S ED VR	£1999
£1914 Inc. £85 Cashback*	
28-300mm f3.5-5.6 G ED AF-S VR	£829
55-300mm f4.5-5.6 G AF-S DX VR	£305
70-200mm f2.8G ED AF-S VR II	£1999
£1914 Inc. £85 Cashback*	
70-300mm f4.5-5.6 G ED AF-S IF VR	£499
£459 Inc. £40 Cashback*	
80-400mm f4.5-5.6 G ED AF-S VR	£2089
£2004 Inc. £85 Cashback*	
200-500mm f5.6E AF-S ED VR	£1179
£1139 Inc. £40 Cashback*	

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30mm f1.4 DC HSM	£299
35mm f1.4 DG HSM	£599
85mm f1.4 EX DG HSM	£619
105mm f2.8 APO EX DG OS HSM Macro	£319
150mm f2.8 EX DG OS HSM Macro	£649
8-16mm f4.5-5.6 DC HSM	£499
10-20mm f3.5 EX DC HSM	£329

12-24mm f4.5-5.6 EX DG HSM II	£529
17-70mm f2.8-4.0 DC OS HSM	£319
18-250mm f3.5-6.3 DC Macro OS HSM	£279
18-300mm f3.6-6.3 C DC	
Macro OS HSM	£336
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£729
120-300mm f2.8 OS	£2499
150-600mm f5.0-6.3 S DG OS HSM	£1199
150-600mm f5-6.3 C DG OS HSM	£739

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TAMRON LENSES - with 5 Year Manufacturer Warranty

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45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£377
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
18-200mm f3.5-6.3 Di II VC	£199
18-270mm f3.5-6.3 Di II VC PZD	£299
24-70mm f2.8 Di VC USD SP	£779
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829

Canon Cashback* offer ends 18.1.17
Nikon Cashback* offer ends 15.1.17

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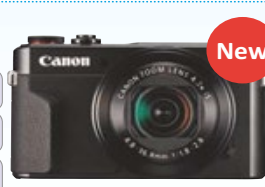
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Cyber-Shot RX100 III	£579
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Cyber-Shot RX100 IV	£749
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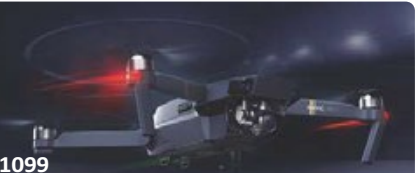
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Panasonic 7-14mm F4 G Vario.....		E++ £549	
14-42mm F3.5-5.6 Asph OIS	E++ £69 - £79		
14-42mm F3.5-5.6 G X Asph OIS	E++ £149		
14-45mm F3.5-5.6 ASPH G Vario.....	E+ / E++ £99 - £129		
20mm F1.7 G Pancake	E++ £149		
30mm F2.8 Macro Asph OIS	E++ £179		
35-100mm F4-5.6 OIS Asph G.....	Exc / Mint- £99 - £159		
45-175mm F4-5.6 Asph Vario PZ	E++ £179		
45-200mm F4-5.6 OIS.....	E++ £169		
45mm F2.8 DG Asph Macro	E+ / Mint- £359 - £399		
100-300mm F4-5.6 G OIS	E++ £279		
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9-18mm F4-5.6 M.Zuiko ED	Mint- £389		
15mm F8 Body Cap Lens.....	E++ £39		
17mm f1.8 M.Zuiko Black.....	E++ £319		
17mm F2.8 M.Zuiko	E++ / Mint- £129		
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40-150mm F4-5.6 R ED M.Zuiko	E+ £89		
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20mm F2.8 E.....	Mint- £189		
24mm F1.8 E.....	E++ £589		
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35mm F2.8 FE ZA.....	Mint- £449		
50mm F2 Loxia.....	Mint- £589		
85mm F1.8 Batis.....	Mint- £749		
30mm F2.8 DN - A Sigma	Mint- £89		
30mm F2.8 EX DN Sigma	Mint- £89		
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160E Speedlite	E++ £5		
200E Speedlite	E+ / E++ £9 - £13		
220EX Speedlite	E+ £39		
300EZ Speedlite	E+ / E++ £9 - £29		
380EX Speedlite	E+ £49		
420EX Speedlite	E+ £59		
420EZ Speedlite	E+ £25		
430EX II Speedlite.....	E++ £119		
430EX II Speedlite + Off Camera Cord.....	E++ £129		
430EX Speedlite	E+ / E++ £89 - £99		
430EZ Speedlite	E+ / E++ £25 - £29		
430EZ Speedlite + Off Camera Cord 2	E+ £29		
48AF1 Digital	As Seen £39		
540EZ Speedlite	E+ / E++ £29 - £39		
550EX Speedlite	Exc / E++ £79 - £99		
580EX MkII Speedlite.....	E+ / Mint- £169 - £199		
580EX Speedlite	E+ £129 - £139		
90EX Speedlite	E+ £49		
ML3 Macrolite.....	E++ £39		
MR-14EX Macro Ringlite.....	E+ / E++ £169 - £179		
MR40 AFC Macro Flash.....	E++ £19		
ST-E2 Transmitter	E+ / Mint- £59 - £69		
ST-E3 RT Transmitter	Mint- £199		
Canon EOS Lenses			
10-17mm F3.5-4.5 DX Fish Eye Tokina.....	Ex Demo £469		
10-22mm F3.5-4.5 EFS.....	E+ / Mint £249 - £279		
10-24mm F3.5-4.5 Di II LD Tamron	Mint- £259		
11-16mm F2.8 DX ATX Tokina	Mint- £329		
12-24mm F4 ATX PRO SD Tokina.....	E++ £199		
14mm F2.8 L USM.....	Exc £449		
14mm F2.8 L USM II.....	E+ / E++ £949 - £1,049		
15mm F2.8 EF Fisheye	E++ £449		
16-35mm F2.8 L USM MKII	E++ £789		
17-40mm F4 L USM	E++ £339		
17-85mm F4-5.6 IS USM.....	E+ £139		
17mm F3.5 ATX Pro Tokina	E++ £189		
18-270mm F3.5-6.3 Di II VC PZD Tamron	As Seen £79		
18-55mm f3.5-5.6 EFS.....	E++ £49		
18-55mm F3.5-5.6 EFS II	E+ £39		
18-55mm F3.5-5.6 EFS IS	Mint £59		
20-35mm F3.5-4.5 USM.....	E++ £149		
24-105mm F4 L IS USM	Exc / E++ £329 - £429		
24-70mm f4 L IS USM	Mint- £579		
24mm F1.4 L USM.....	E++ £749		
24mm F2.8 EF.....	E++ £179		
24mm F2.8 STM.....	Mint- £99		
24mm F2.8 Super Wide II Sigma.....	E+ £59		
24mm F3.5 L TSE	E+ / Mint £699 - £749		
28-135mm F3.5-5.6 IS USM.....	E++ £139		
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299		
28-80mm F2.8 ATX Pro Tokina.....	E++ £179		
28-90mm F4-5.6 EF II	Mint- £39		
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35-135mm F3.5-4.5 EF.....	E+ £69		
35-135mm F4-5.6 USM.....	E+ £75		
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50-135mm F2.8 DX ATX Tokina	E++ £299		
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70-200mm f4 L USM	E++ £329		
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80-200mm F4.5-5.6 EF II	E+ £39		
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90mm F2.8 SP AF Macro Tamron.. E+ / E++ £159 - £219			
100mm F2.8 L Macro IS USM	E++ £589		
100mm F2.8 USM Macro	E+ / E++ £239 - £279		
135mm F2 L USM.....	E++ / Mint- £549 - £619		
300mm F2.8 ATX SD Tokina	E+ £599		
300mm F2.8 L IS USM.....	Exc / E++ £1,789 - £2,589		
300mm F4 L USM.....	Exc £389		
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50-500mm F4-6.3 Apo DG HSM	E++ £399		
70mm F2.8 EX DG Macro.....	E++ £169 - £179		
90mm F2.8 AF Macro	E++ £99		
120-400mm F4.5-5.6 APO DG OS HSM	E+ £329		
135-400mm F4.5-5.6 Apo DG	E+ £179		
150-500mm F5-6.3 APO DG OS HSM	Exc £349		
150mm F2.8 EX DG Macro HSM	E++ £299		
170-500mm F5-6.3 Apo	E+ £149		
180mm F3.5 EX Macro APO	E++ £349		
300mm F2.8 Apo	Unused £299		
300mm F2.8 Apo DG HSM	E++ £1,289 - £1,499		
300mm F4 Apo	E+ / E++ £149 - £159		
400mm F5.6 AF.....	E+ £79		
400mm F5.6 Apo.....	E+ £79 - £125		
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Powershot SX40 HS	E+ £99 - £119		
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DMC-FZ18	E+ £59		
DMC-FZ200 Black	E++ £159		
Sony Cybershot RX1		E++ £1,349	
DSC-H5 + Lenses	E++ £69		
DSC-H9	E+ £39		
DSC-RX100	E+ £179		
DSC-S500	E++ £29		
DSC-T77	E++ / Mint- £19 - £49		
DSC-W210.....	E++ £19		
DSC-W30.....	E++ £15		
DSC-W570.....	Mint- £49		
DSC-W690.....	E++ £19		
DSC-W80.....	As Seen £29		
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X-T1 Body Only	E++ £499		
X-T10 Silver Body Only	E++ £339		
X-A2 Silver Body + 16-50mm XC II	E++ £259		
X100T - Black.....	E++ / Mint- £669 - £699		
X100s Silver	Mint- £499		
X70 - Black.....	E++ £379		
Olympus OMD E-M1 Black Body Only		E++ £499	
OMD E-M5 Black Body + RRS Grip	E++ £279		
OMD E-M5 Black Body Only.....	Mint- £259		
OMD E-M5 MKII Body Only - Black.....	E++ £589		
E-P2 Black Body Only	E+ £79		
E-P5 Black Body Only	E++ £279		
E-P5 Silver Body Only	E+ £279		
E-PL2 Body Only	E++ £129		
E-PM1 Body Only (Inc Case).....	E++ £55		
Panasonic GX80 Body Only.....		Mint- £349	
GX7 Body Only	As Seen / E++ £249 - £329		
G7 Body Only	Mint- £319		
GF-5 Body Only.....	E++ £79		
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GF-1 Body Only.....	E++ £55 - £59		
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NX200 + 20-50mm + Flash.....	E+ £149		
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EOS 1D MKIV Body Only.....	As Seen / E++ £799 - £1,499		
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EOS 6D Body Only	E+ / E++ £989 - £1,049		
EOS 7D + BG-E7 Grip	E+ £469		
EOS 7D Body Only	E+ £379		
EOS T3i Body Only (600D).....	Mint- £219		
EOS 100D Body Only	E++ £189		
EOS 400D Body Only	E+ £79		
EOS 300D + BG-E1 Grip	As Seen £49		
EOS 300D Body Only	As Seen £45		
Nikon D4 Body Only		E+ £2,499	
D3X Body Only	E+ £1,189		
D3S Body Only	As Seen £789		
D610 Body Only	E++ £1,079		
D600 Body Only	E++ £639		
D300 Body Only	As Seen £199		
D7100 Body Only.....	E++ £439		
D5000 Body Only.....	E+ £119		
D90 Body Only	E++ £169		
D80 Body Only	E++ £139		
D70 Body Only.....	As Seen / E+ £49 - £79		
D50 Body Only	As Seen / E++ £49 - £59		
Olympus E30 Body + HLD4 Grip		E++ £249	
E620 + 14-42mm + 40-150mm.....	E++ £339		
E620 + 14-42mm + HLD5 Grip.....	E++ £239		
E300 + 14-45mm.....	E++ £79		
E300 Body + HLD3 Grip.....	E++ £79		
Pentax K5 Black Body Only		E+ £199	
K3 Body Only + D-BG5 Grip	E++ £549		



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R1C1 Speedlight Commander Set	E++ / Mint-	£379 - £399
SB22 Speedlight	E++ / Mint-	£99 - £179
SB22S Speedlight	E+	£35
SB25 Speedlight	E+ / E++	£39 - £49
SB27 Speedlight	E+	£49
SB28 Speedlight	E+	£49
SB50DX Speedlight	E+ / E++	£45 - £49
SB600 Speedlight	E+ / E++	£99 - £129
SB80DX Speedlight	E+	£69 - £79
SB900 Speedlight	E+	£179
SD8 Battery Pack	E++	£30
SU800 Wireless Commander	E++	£189

Nikon AF Lenses

10-24mm F3.5-4.5 Di II LD Tamron	E++	£249
12-24mm F4 G AFS DX ED	E++	£379 - £389
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / E++	£279 - £299
17-35mm F2.8 ED AFS	E++	£599
17-35mm F4 AT-X Pro FX Tokina	E++	£349
17-55mm F2.8 G AFS DX IFED	E+	£379
18-300mm F3.5-5.6 AFS DX VR	E++	£399
18-300mm F3.5-5.6 AFS DX VR II	E++	£369
18-55mm F3.5-5.6 G AF-P DX VR	E++ / Mint-	£69
18-55mm F3.5-5.6 G AFS VR II	Mint-	£79
18mm F2.8 AFD	E++	£599
18mm F3.5 ZF2 Zeiss	E++	£699
20-35mm F2.8 AFD	E+	£449
20-35mm F2.8 ATX Pro Tokina	E++	£225
20mm F2.8 AFD	E+ / E++	£249 - £349
21mm F2.8 ZF Zeiss	E++	£729
24-120mm F3.5-5.6 ED AFD	E++	£129
24-70mm F3.5-5.6 IX	E+	£39
24-85mm F3.5-4.5 G AFS VR	E++	£279
24mm F1.4 AE ED AS UMC Samyang	Mint-	£359
24mm F1.4 G AFS ED	E+	£879
24mm F2.8 AFD	E++	£249
25mm F2 ZF2 Zeiss	Mint-	£849
28-105mm F3.5-4.5 AFD	E+ / E++	£119 - £129
28-300mm F3.5-6.3 XR Di VC Tamron	E++	£279
28-70mm F2.8 Series 1 Vivitar	Unused	£119
28-80mm F3.3-5.6 AFG	E+ / E++	£35 - £39
28-85mm F3.5-4.5 AF	E++	£69
28mm F2.8 AF	E++	£139
28mm F2.8 AFD	E+ / E++	£159 - £169
28mm F2.8 AFD + HN2 Hood	Mint	£199
35mm F1.4 AE AS UMC Samyang	E++	£279
35mm F1.4 G AFS	E++	£1,049
35mm F1.4 ZF2 Zeiss	E++ / Mint-	£929 - £949
35mm F1.7 - Nikon SIR Magic	E+	£49
35mm F2 AFD	E++	£179
35mm F2.8 Macro DX ATX Tokina	E++	£229
50mm F1.4 Milvus ZF2 Zeiss	Mint-	£749
50mm F1.8 AFD	E++	£79
50mm F1.8 G AFS	E++	£119
50mm F1.8 G AFS (Retro)	Mint-	£159
55-200mm F3.5-5.6 AFS DX G	Mint-	£69
55-200mm F4-5.6 AFS DX G VR	E++	£99
55-200mm F4-5.6 Di II Tamron	E+ / E++	£39
55-300mm F4.5-5.6 G AFS VR	Mint-	£179
55mm F1.4 Otis Apo Distagon ZF2 Zeiss	E++	£2,249
60-180mm F4-5.6 IX	E++	£49
60mm F2.8 AFD Micro	E++	£229
70-180mm F4.5-5.6 AFD Micro	E++	£799 - £889
70-200mm F2.8 G AFS ED VR	E+	£699
70-200mm F4 G AFS ED VR	E++ / Mint-	£789 - £879
70-300mm F4-5.6 ED AFD	E+ / E++	£89 - £119
70-300mm F4-5.6 G AFS VR	E++	£289 - £299
75-240mm F4.5-5.6 AFD	E+ / E++	£49 - £59
75-300mm F4.5-5.6 AFN	E+	£79
80-200mm F2.8 ED AF	E+	£249
80-200mm F2.8 ED AFD	E+	£449
80-210mm F4.5-5.6 Tamron	E+	£29
80-400mm F4.5-5.6 ATX D Tokina	E++	£199
85mm F1.4 AFD	E+	£469
85mm F1.4 ZF Zeiss	Mint-	£649
90mm F2.8 SP Di Macro Tamron	E++	£199
90mm F4.5 PC-TS By Colin Prior	E++	£1,499
105mm F2 AF DC	E+	£549
105mm F2.8 AFD Micro	E++	£349

105mm F2.8 AFS G VR Micro	E++	£539
180mm F2.8 ED AF	E+	£299
180mm F2.8 ED AFD	E++	£449
200-400mm F4 G AFS VR II	Mint-	£3,499
200-400mm F4 G VR AFS IFED	E+ / E++	£1,799 - £2,499
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300mm F2.8 G AFS ED VR	E+ / E++	£2,389 - £2,449
300mm F2.8 IF ED AFS	E++	£1,849
300mm F2.8 IFED AF	E+	£1,099
300mm F2.8 IFED AF-I	E++	£1,599
300mm F4 AF ED	E+ / E++	£349 - £399
300mm F4 AFS IFED	E+ / Mint-	£589 - £699

Sigma Fit : Nikon AF

17-50mm F2.8 DC OS EX HSM	E++	£199
17-70mm F2.8-4 DC Macro HSM	E++	£149
18-250mm F3.5-5.6 DC OS	Mint-	£179
24-70mm F2.8 EX DG	E++	£189
28-70mm F2.8 D	E++	£99
28mm F1.8 EX DG	E++	£179
50-150mm F2.8 Apo HSM II	E+	£329
55-200mm F4-5.6 D DC	E++	£49
70-300mm F4-5.6 Apo DG	E++	£59
70-300mm F4-5.6 DG Macro	E++	£49
75-300mm F4-5.6 Apo	E++	£79
150-500mm F5-6.3 APO DG OS HSM	E+ / E++	£399 - £429
170-500mm F5-6.3 Apo D	E++	£199
180mm F3.5 EX Macro APO	E++	£349
180mm F5.6 Apo Macro	E++	£189
500mm F4.5 APO EX DG HSM	E++	£1,599

Pentax AF Lenses

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14mm F2.8 SMC DA	E++	£399
16-45mm F4 DA ED AL	E++	£169
16-50mm F2.8 A* DA SDM	E++ / Mint-	£449 - £549
17-70mm F4 DA AL (IF) SDM	E++	£259
18-135mm F3.5-5.6 ED AL (IF) DC WR	E++	£199 - £219
18-35mm F4-5.6 FA J	E+	£79
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21mm F3.2 DA AL LE	E+	£279
21mm F3.2 DA AL LTD	Mint-	£279 - £289
24-90mm F3.5-4.5 SMC FA AL	E++	£179
24mm F1.4 ED AS UMC Samsung	Mint-	£349
28-105mm F4-5.6 FA	E+	£89
28-200mm F3.8-5.6 FA IF AL	E++	£79
28-80mm F3.5-5.6 FA	E+ / Mint-	£25 - £49
28-90mm F2.8-5.6 FA	E++	£39
35-80mm F4-5.6 SMC F	E+	£15
35mm F2.8 DA Limited Edition	E++	£269
40mm F2.8 SMC DA Limited Edition	E++ / Mint-	£169 - £179
43mm F1.9 FA Limited Edition	E++	£389
50-200mm F4-5.6 DA ED	E++	£59
50mm F1.4 SMC FA	E+ / E++	£169 - £199
50mm F2.8 SMC D FA Macro	E++	£229
55mm F1.4 DA* SDM	E++	£389 - £399
70-300mm F4-5.6 LD Macro AF Tamron	E++	£49
80-200mm F4.7-5.6 FA	Exc	£39
80-210mm F3.8-4 Tamron	E+	£29

Pentax M42 Cameras

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Honeywell Spotmatic + 55mm F2	Exc / E+	£99 - £129
Spotmatic ES + 55mm F1.8	E+	£119
Spotmatic ES + 55mm F2	E+	£99
Spotmatic SL + 55mm F1.8	E+	£199
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Canon










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PGI550/CLi551XL Set 5	£59.99
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PG540 Black 8ml	£12.99
PG540XL Black 21ml	£19.99
CL541 Colour 8ml	£16.99
CL541XL Colour 15ml	£19.99
PG545XL Black 15ml	£15.49
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CLi8 Colours 13ml	£3.99
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PGI520/CLi521 Set of 5	£19.99
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PGI525/CLi526 Set of 5	£19.99
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CLi551XL Colours 12ml	£3.99
PGI550/CLi551XL Set 5	£19.99
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PG40 Black 28ml	£12.99
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Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
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Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
No.24XL Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
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T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
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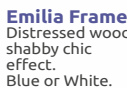
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Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
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Baby 6x4 200 photos	£9.99
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Photo Corners Pack of 250	£2.99
Photo Stickers Pack of 500	£1.99



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T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	 £19.99 £3.99

T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
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T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
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T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
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No.62XL Colour 11.5ml	£28.99
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No.300 Colour 4ml	£14.99
No.301 Black 3ml	£10.99
No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
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No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.364 SET OF 4	£26.99
No.364XL Black 14ml	£15.99
No.364XL PB/C/M/Y 6ml each	£15.99
No.364XL SET OF 4	£59.99
No.920XL SET OF 4	£51.99
No.932XL SET OF 4	£50.99
No.950XL SET OF 4	£79.99

Compatibles:	
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No.21 Black 10ml	£6.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£6.99
No.56 Black 24ml	£6.99
No.57 Colour 24ml	£11.99
No.62XL Black 12ml	£14.99
No.62XL Colour 12ml	£15.99
No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
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6x4 100 sheets	£9.99
A4 20 sheets	£6.99
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6x4 50 sheets	£6.99
A4 50 sheets	£16.99
Premium Gloss 270gsm:	
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A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
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A4 25 sheets	£16.99
A4 100 sheets	£47.99
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A3 25 sheets	£31.99
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A3 50 sheets	£51.99
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A4 50 sheets	£43.99
A3 50 sheets	£109.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£18.99
A3 25 sheets	£49.99



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7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
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24" Roll 30 metres	£85.99
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7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 25 sheets	£47.99
Panoramic 25 sheets	£26.99
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24" Roll 30 metres	£86.99
PF Gloss 270gsm:	
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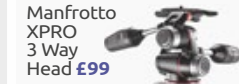


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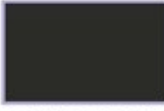
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Amateur Photographer



Final Analysis

Roger Hicks considers... Children, Manchester, New Hampshire, October 1936, by Carl Mydans



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When you look at a picture, what strikes you first? On second thoughts, don't try to answer that question because everything strikes you at once: content, composition, tonality, colour (or its absence), grain (or its absence), sharpness and even format, with a panoramic picture having a different presence than a square one. Then there's size. Half a page on this column is not the same as a 30x40cm (12x16in) original print, and both are different from a picture that is a 2x3m (or yards).

Instead, let's ask what you choose to consider first. Again, it's going to vary from picture to picture, so let's choose this one. Clearly it's from the past. Black & white sets up expectations. Content may confirm them. Here, the clothes, especially the boys' shorts, give it away. But when

exactly in the past? The clapboard of the house is worn and shabby, but that doesn't necessarily tell you much – you should see the paint on my front door. You could probably have found a similar scene in parts of rural Kent, another bastion of clapboard, well into the 1960s or '70s.

Reliable accounts

We know or believe, because the picture is labelled that way, that it was taken in 1936. But if I had captioned it 'Rural Kent, 1966', you might well have been fooled. I know that it looks like rural Kent in 1966 because I was there. I wasn't in Manchester, New Hampshire, in 1936. In fact, I've never been to New Hampshire. Even if I had, it wouldn't have been in 1936 because I hadn't been born. So I have to rely on others' pictures and accounts of New Hampshire. How far do you rely on others'

accounts? How confident are you of their reliability? How do you *know* anything, especially about historical pictures?

What really strikes me, though, is that it is a picture of children. In the UK and the US, photographing children is increasingly difficult. More parents are convinced that you are 'taking pictures for the wrong reasons'. Recently, I met one such woman in France – my first in the whole of Europe. But where does this stop? Suppose that 1 in 10,000 pictures of children is taken for sexual gratification, although I'd be surprised if it were as high as 1 in 1,000,000. Well, there were some 140,000 reported traffic accidents in the UK in 2015. Divide 65,000,000 (the population of the UK) by 140,000 and you get under 1 in 500. Many involved children. But we don't ban cars. Does it make any more sense to ban photography of children? **AP**

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Gerard Touren**



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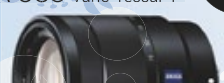


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